dance magazine

july 1953
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. . . News of Dance and Dancers

N.Y.C. — S.F. Exchange . . .

On June 9th, during the final week of a spring season with 5 premieres (see page 7), **N.Y.C. Ballet** turned up with a delightful new addition thanks to its exchange policy with the **San Francisco Ballet**—to wit, **Lew Christensen's** "Con Amore", suggested by 19th Century lithographs. **Sally Bailey** and **Nancy Johnson** were welcome guest artists in the roles they created for the April premiere in S. F. "Filling Station", also by Christensen, was added to the N. Y. repertoire this season, too. On the other hand, the West Coast company now has three **Balanchine** ballets—"Serenade", "Concerto Barocco" and "A La Francaix". Lew Christensen was, of course, Director of the San Francisco Ballet before he became Artistic Director of N.Y.C. Ballet this year. Both Christensen and Balanchine, in their capacities as directors, accompany the ballet on its west coast and European tours this summer and fall.

●

Flash!

As we go to press we learn that **Nora Kaye** has contracted with **Paul Szilard** (see p. 20) to join him in a 3-month oriental tour starting next November. The ballerina will take a leave of absence from N.Y.C. Ballet while it is in Europe and will join Szilard for performances with local companies in the Philippines, China, Japan, India and possibly South Africa. Together they will dance the leads in full length, Szilard-staged productions of "Giselle" and "Sylvia". Salaries are good, and in addition to the $3,000.00 round trip ticket each performer will need . . . There has been an offer to film "Giselle" with Kaye and Szilard but it has not yet been accepted.

●

Ebb and Flow in N.Y.C. Ballet . . .

Todd Bolender is re-doing the choreography of "The Filly" to suit the changes which **John Colman** is making in its score . . . Youthful **Jacques D'Amboise,** after his enormous success in "Filling Station", may no longer be called a member of the corps de ballet. Henceforth he is a leading dancer . . . Red-headed **Michael Maule** has a year's leave of absence from the company . . . The intake for the crucial City Center Fund Drive is hovering about the half-way mark.

●

Festival Ballet . . .

Anton Dolin, in town for a brief visit before his Festival Ballet appeared in Canada (see August issue for review), announced that his company of over 50 is expected to tour in the U. S. during the '54-'55 season. Among new productions scheduled are an elaborate 8-scene "Alice in Wonderland", choreographed by **Michael Charnley,** which is to be premiered at Bournemouth on July 1st, immediately after the return of the company; "Permit to Yesterday", choreographed by Dolin, and **Beriosov's** revival of "Coppelia". The company is obviously prospering, having been able to afford $90,000 for "Alice in Wonderland" and "Vilia", the Merry Widow ballet which **Ruth Page** recently choreographed . . . **Moira Shearer** will be guest artist during the company's July season in London, with a possibility of **Renee Jeanmaire**, too (see p. 66).

●

Rest in Peace . . .

At the invitation of the Minister of Beaux Arts of the Paris Opera, and in contract with **Romola Nijinsky** (now in this country), the body of her husband **Vaslav Nijinsky**, who died and was buried in London in 1950, was reburied at Montmartre Cemetery in Paris on June 13th. Nijinsky was laid to rest near Auguste Vestris, famed 18th century dancer. On June 13, at 12:00 p.m., a mass was held at the St. Ignatius Loyola Church in N. Y.

The body was brought from London to Paris by **Mme. Legat** (wife of Nijinsky's teacher Nicholas Legat) and Hindu dancer **Ram Gopal**. The coffin was exhibited for one day in the lobby of the Opera and, according to Russian tradition, carried three times around the building before being taken to the ancient Montmartre Cemetery. Speeches by the Minister of Beaux Arts, the director of the Opera and Serge Lifar (who signed all the contracts in the name of the city) were made, and a letter from Mme. Nijinsky was read which quoted from Nijinsky's 1919 diary "I shall not die, I shall live forever in the arts, for God is in me and I am in God". After her death, the city of Paris will arrange to bring the body of Romola Nijinsky to rest at the side of her husband.

●

Ear to the Ground . . .

Jean Gordon, DANCE Magazine's Associate Publisher, has just returned from France and England where she made arrangements for greater distribution of this publication in Europe through Hachette & Co., which has its headquarters at 111 Rue Réaumur, Paris 21, France.

The **Igor Schwezoff Ballet Concert** leaves N. Y. at the end of June for a season in South America. Their first engagement is at Bogota, Colombia . . . A collection of **Bradley Smith** color photos of the N.Y.C. Ballet was to be seen at the Circle & Square Gallery at 16 E. 58 St. from June to July 1 . . . **Frank Lester**, back from Europe, joins the faculty of the Christine Fokine School . . . The **Trinidad Dance Troupe of Geoffrey Holder** opens the White Barn Theatre season in Westport, Conn. on July 5th . . . **AGMA** (see Hayman article in the May issue) announces the establishment of a committee to study state and government taxes affecting performing artists.

"Musical Americana", the song and dance presentation being prepared by **Mary Hunter**, is to be under the personal supervision of Impresario **Frederick Schang** of Columbia Concerts . . . The superb June 15 NBC and CBS television presentation for the Ford 50th Anniversary was choreographed by **Jerome Robbins**. The Charleston, revived from Robbins' dances for "Billion Dollar Baby", was recreated from the dance notation of **Ann Hutchison**, who had been in the Broadway musical and also appeared in the TV performance.

Federated Films plans a follow-up on its biographical film of Joe Louis, with a similar one on the life of ballerina **Alicia Alonso**. The film will be made in N. Y. and in Miss Alonso's native Cuba after her return late fall from The Ballet Theatre's European tour.

●

Ballet Theatre Abroad . . .

Although the Paris engagement of **The Ballet Theatre** from May 12 to 30, was not altogether successful box-office-wise, the receptions accorded individual performers and especially **Igor Youskevitch** and guest artist **Alicia Markova** were sensational. Markova, who hadn't appeared in Paris since 1939, was applauded right through the ten minute intermission between the 1st and 2nd acts of "Giselle" and newspaper critics moaned and groaned over having missed her all these years. Starting June 12th, the company (now sans Markova, who had returned to England for TV commitments, including a special Coronation program) appeared in Vienna for the first time, dancing to an eager audience for a full week. The company opens in Venice on June 21st . . . Chicagoan **Barbara Atkins** of the corps de ballet had to drop out in Lausanne, Switzerland while the company was appearing there because she met up with a truck while crossing the street and fractured a leg. She'll be out for several months . . . **Melissa Hayden** joins the company on July 13 in London.

Japan likes "Streetcar"

The **Slavenska-Franklin** Co. was doubtful about presenting Valerie Bettis' "Streetcar Named Desire" in Japan because they had been warned that the country would accept only the classics. They decided to show it anyhow. The results of the June 2nd premiere in Tokyo (where the company returned for 12 performances after a tour of other cities) proved that the forecast was wrong. We quote from lengthy and articulate reviews: "a superb and truly successful creation... something altogether new to Japanese audiences. full of surprises . . . leaving an exhausted but fully satisfied audience applauding thunderously . . ." Korean engagements were cancelled for political reasons and the company returns, after appearing in Manila, on June 24.

●

News Notes . . .

The New London August Festival will feature a **Doris Humphrey** premiere for the Jose Limon Co. to music by **Benjamin Britten** . . . there is talk of a British Music Festival at the **Juilliard School** in recognition of the current renaissance of ballet and music in England . . . **Perry Mansfield** Camp celebrates its 40th year this summer . . . notes from Japan say that the **Kabuki Theatre**, magnificent drama and movement spectacle, is scheduled for a season at the Metropolitan Opera House starting April 15, 1954 . . . **Gwen Verdon**, featured dancer in "Can Can" got caught in a squeeze in the **Walter Winchell-Ed Sullivan** feud. The latter had invited her to make her initial TV appearances on June 21st and 28th on his "Toast of the Town" CBS TV program. But when the camera of W. W.'s program spotted her in the audience before that time, her $5,000 contract was voided.

Italy has a new dance publication called **"Il Cigno"** (The Swan) . . . **Angna Enters**, who appeared in Bermuda during the week of June 22 (the time of the Big Three conference) is to be represented in two painting exhibitions which the N. Y. Museum of Modern Art will circulate in American museums next year . . . The N. Y. Dance Film Society combined a house warming for its new studio and a bon voyage for **George Philcox** on June 3rd . . , **Kate Forbes**, who has been teaching at the Metropolitan Opera Ballet School, leaves for a year in Arizona.

John Butler, who presents a group of opera ballets (from those he has created at N. Y. C. Center Opera) at Jacob's Pillow on July 16, 17, 18, will do a new work for the New London Festival in August . . . **Pearl Lang** turned down several invitations to accept the opportunity of working at the Deerwood Adirondack Music Center, Saranac, N. Y. this summer. Eight young performers from Juilliard and the H.S. of Performing Arts have been granted scholarships by director Sherwood Kains. They will lead a youthful company in two ambitious Lang works: one to Strauss' "Die Fledermaus", the other to Beethoven's "9th Symphony", with large choral and orchestral support.

Karla Pries has gone to India to study with **Rukmini Devi** . . . **Anna Sokolow** leaves for Mexico on July 6th to choreograph a ballet for the New Teatro de los Insurgentes (see p. 21) at the invitation of **Guillermo Keyes**. She's also scheduled to choreograph "Comin' Through the Rye", a musical which will be premiered in Westport, Conn. later this summer . . . **Raimonda Orselli**, who will be appearing with the Agnes de Mille Dance Theatre next fall when it starts an Oct.-March tour, is currently very busy dancing in Italy

Matti Haim, who can be reached through Dance Players Studio at 148 West 56th St., N. Y., is the organizer of a wide-spread plan to bring creative personalities in all the arts together for a series of performances and discussion in August at a lovely spot in Maine which has already been granted to the project. Those interested in contributing resources and energy should contact Miss Haim.

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Busy S. Hurok . . .

Many rumors are current about the activities of the **S. Hurok** office, none of them denied, but no definite arrangements to confirm them. They include talk that Hurok is stepping in where others failed, to bring the **Bolshoi Ballet** to Paris; that he is bringing the **Roland Petit** Ballet and the **Marcel Marceau** Co. to N. Y. in the fall; **Dolin's Festival Ballet** to the U. S. in 1954, and a rather interesting notion that in his June 3rd visit with the Greek shipowner who has bought control of Monte Carlo he suggested making Monte Carlo the headquarters of the Ballet Russe de Monte Carlo with **Serge Denham** heading a revitalized company—all rumors to date.

The **Sadler's Wells Ballet**, definitely being managed by Hurok, can look forward to a gross of over $400,000.00 during its 4 week engagement at the Metropolitan Opera House. The complete schedule of performances can be found on page 64.

Hermitage House publishes "Tonight We Dance", written by S. Hurok, on Sept. 13th. The book will be concerned with reminiscences of dancers and dance companies and will give a full account of the history of the Sadler's Wells Ballet.

●

Preview of Flanders . . .

Jack Cole's choreography for the Flemish and Spanish atmosphere of "Carnival in Flanders" was viewed for the 1st time at the Forrest Theatre in Phila. on June 8th, when the musical premiered there. The fact that the elaborate and heavy costumes arrived the afternoon of the opening, and that not all the dances are yet complete, didn't help the confusion. But the material for a hit seems to be there and it is hoped that before the company opens in L. A. on July 6th (from whence it goes to S. F. in August and then comes to Broadway in the fall) that it will take a sharper shape . . . **Matt Mattox**, young Californian is of especial dance interest. As soon as the company hits the West Coast, Cole gets to work choreographing "Kismet" which will also be presented by the Edwin Lester Civic Light Opera in L. A. and S. F.

●

Here and There . . .

Popular husband and wife team **Aenchen & Tony** have finally settled their trailer in N. J. so that they can spend some time in N. Y. after a series of performances throughout the U. S. and Canada. They've also arranged and packaged three shows recently . . . Dancer-choreographer **Mary Tiffany** enroute from California to Zurich, where she will be guest artist at the International Dance Congress, by invitation of **Mary Wigman**. With **Brownee Brown**, her colleague in their Santa Monica studio, she stopped in N. Y. on June 17th before taking off for concerts in Italy and France.

The African Cultural Society of Columbia University presented **Asadata Dafora** and his Oloba Shogola group in a 3 act drama called "Zungara" on May 8. The African dancer-choreographer, who has been in this country for many years, will leave next year for his native West Africa.

In aid of the India Cancer Research Center, Bombay, a program called "A Night in India" was presented by the National Association of College Women on June 20th. **Nargis Irani** directed the program and **Letitia Jay, Raga Dancers, Eva Christiana, Shirish Gor, Navin** and **Bharat Gajjar, Ramesh Oza** and Nargis Irani participated.

Ballet Quartet, organized earlier this year with **Tatiana Grantzeva, Nicholas Polojenko, Zoya Leporska**, and **Peter Nelson**, adds five more dancers for the summer and becomes the Sarasota, Fla. Ballet —additions are **Jacqueline Cecil, Marie Koerver, Janet Miller, Diana Dear** and **Nagine Revene**. The Company will appear at the Summer Festival of Arts in Sarasota every Friday eve. in July, presenting

(*continued on page* 65)

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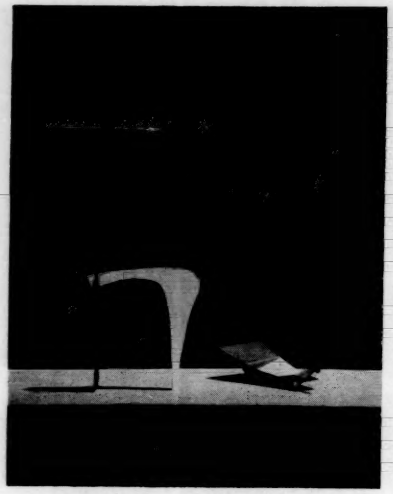


A model of the Noguchi set for "Voyage".

Martha Graham and Dance Company
May 17 through 25, 1953
Alvin Theatre

For her first Broadway repertory season in three years, Martha Graham selected works that she has created within the past decade or so. They ranged from "Letter to the World", first done in 1940, to "Voyage", newly created for this season.

Watching these works one after the other for a solid week was at once a terrifying and exalting experience. Terrifying because Miss Graham has learned over the years to penetrate so surely to the roots of human experience. Exalting because she lays these roots bare in a dance language of utmost truthfulness.

The season had many cast changes, including Yuriko and Pearl Lang in two of Miss Graham's own roles. And Miss Graham's present company is not the one on which most of the works were designed. Yet, because her dance language so securely stands the test of time and changing instruments, and above all, because Miss Graham herself is the most perfervid dance-actress on the stage today, the season ranked among her finest.

What struck us particularly about this season was the consistency of Miss Graham's underlying philosophy — how courageously she deals with man's struggle against annihilative forces — how eagerly she proclaims the redeeming power of love and nature's renewal. All of the works bore some variation on these two themes. And all of them, with the exception of "Voyage," drove through to an ultimate conviction.

"Voyage" has no conviction because it does not have a viewpoint. It vacillates between social commentary and personal revelation. It has not yet gone through the process of artistic filtration that elevates a work to the level of total human context.

The dance opens on an ostensibly civilized note. Miss Graham, clad in a black evening gown and a gleaming cape (designed by Edyth Gilfond) enters with her characteristic prissy-seductive walk. The world into which she walks consists of a doorway and a bed (designed by Isamu Noguchi) and three men (Bertram Ross, Stuart Hodes, and Robert Cohan).

The four begin a danced conversation. They interlock arms in geometric patterns. They touch fingertips and their hands tremble. The men remove three pins from Miss Graham's hair so that it cascades down her back.

As the atmosphere becomes erotic, the men life her atop the doorway, where she perches gazing sadly down upon them. When they lift her down, she becomes fiercely aggressive. She is held in a wide split over one of the men, who lies on his back. She engages in a shoulder-shaking Spanish interlude with another. Finally two of the men twist her diabolically in her cape. The third one rescues her — offers her the pins to rebind her hair — and dances a protective duet with her. For a while it looks as though Miss Graham's old theme of salvation through love is going to take over. But the men skip off. After a pause, Miss Graham catches their rhythm and skips after them. And that's that!

Our comment on William Schuman's score for "Voyage" will have to wait for further hearing.

The remaining works on the series could almost be discussed as one — so logically do they flow from one another — so deeply do they interlock.

Simplest in content are the duets "Herodiade" and "Errand into the Maze" in which Miss Graham sets the pattern of man's struggle to conquer fear. The combattant (Miss Graham) in "Herodiade" prepares to meet an unseen destiny. Before doing so, she must sort out the images of the past and break from the protective aura of an attendant (danced by guest artist May O'Donnell) who hovers about her.

As originally conceived, the dance had a tragic austerity, as though the women were going to meet a destiny presided over by the gods. But in the current season it had become slightly externalized.

This was not true of "Errand into the Maze" where every gesture was electric with fear and struggle. In "Errand" the object of fear is specifically realized on stage in the form of a demon-like creature (solidly danced by Stuart Hodes). The struggle is physical as well as emotional. And the outcome, when Miss Graham steps forth in a high-armed gesture of release, is a moment of perfect catharsis.

In "Dark Meadow" the struggle with death-fear appears again. But this time it is only an episode in a long, complex work. The struggle is expressed in a bout with a huge black cloth in which Miss Graham rolls and sways and walks and wraps herself like a child playing frightening games under the bedclothes.

"Dark Meadow" is full of this kind of concrete symbolism interwoven with ritualistic overtones. To keep from bordering on the intellectual it needs a carefully keyed performance from all concerned. Miss Graham as the central celebrant was as magical as ever. But there were let-downs in the cast changes. Robert Cohan was frantic and unfocused as He Who Summons. Matt Turney as She of the Ground has yet to acquire the repose associated with the role. For a single performance Yuriko took over Miss Graham's lengthy role. Although Yuriko is beginning to develop a sense of the relative weights of gestures, her dancing still tends to be monochromatic.

While "Dark Meadow" has dried somewhat at the seams, "Appalachian Spring" fairly glowed. Like "Dark Meadow," it has to do with fulfilment through love. But unlike the former, it is not a dance of search. It is a dance of belonging. It is a ritual of home founding that seeps love at every pore.

Although "Appalachian Spring" has sustained cast changes in all of its major roles, the new incumbents have not disturbed it one whit. Stuart Hodes performed the stretches and jumps of the Husbandman with quiet strength. Natanya Neumann as the Pioneering Woman did perhaps the most poised dancing of her career. As the Revivalist, Bertram Ross was a bit more angry than necessary, but his concept of the role was dramatically logical.

Martha Graham alternated with Pearl Lang in the principal role. And a fascinating contrast they made. Miss Lang completely young, wide-eyed, and beatifically happy. As she swung through the air in a little folk dance with her husband, or darted downstage in circular leg extensions, the flow of energy was smooth and elastic. The phrases were motivated by their dance quality, more than their emotional content.

Miss Graham's phrases, on the other hand, were lines of emotion. She had all the joy-of-love dappled with wistfulness. And so, at the end of the dance, when she sat on her own porch, in her own rocker, with her husband's hand upon her shoulder, her joy was all the more pure for its former hints of poignancy.

"Canticle for Innocent Comedians", a work

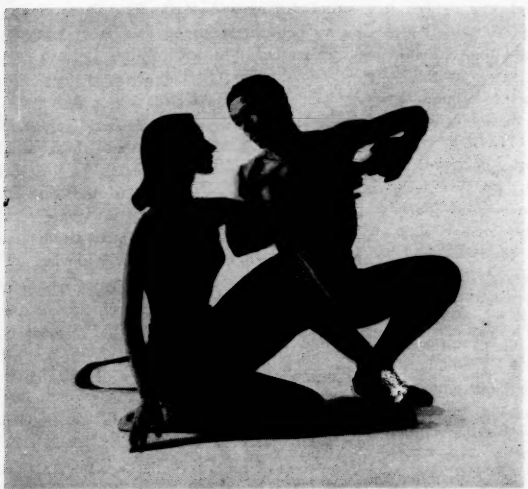
(*continued on page* 44)

review

by Doris Hering

New York City Ballet: Spring Premieres
May 5 through June 14
New York City Center

The spring season of The New York City Ballet produced the cannonade of novelties. At this writing, there have been four — Jerome Robbins' "Afternoon of a Faun" and "Fanfare", Todd Bolender's "The Filly," and a revival of Lew Christensen's "Filling Station." A fifth, Lew Christensen's "Con Amore," is yet to come. (It will be reviewed in the August issue).



Tanaquil LeClercq and Francisco Moncion in "Afternoon of a Faun".

Among the four, the only truly creative contribution was made in "Afternoon of a Faun" (premiered May 14). It is a work of great awareness and wry insight and one that shimmers with atmosphere from beginning to end.

The atmosphere begins to accumulate even before there is any dancing. When the curtain first rises, there is a fragile nylon drop downstage. The music stirs, and a light slowly rises behind the drop. The outlines of a dance studio are revealed. The nylon melts away, and one sees a tawny male creature asleep on the floor. He stretches. He arches his back and curves slowly from side to side. In mood he is very much like the faun of the old Nijinsky ballet. In appearance he is a boy alone in a dancing studio.

The music draws him languidly to his feet. After a few tentative stretches, before a mirror (imagined on the audience side of the stage), he drifts to a corner of the room and curls on the floor, asleep again.

Along a corridor behind the translucent back wall a female of unbelievable elegance picks her way on point. She glides into the studio, becomes aware of the sleeping male, but is more attracted by her own image in the mirror.

The sleeper sits up like a startled faun. And slowly, hypnotically, with the music sifting through the space around them, they intertwine in a dance for two — or rather, for three. For the mirror is always there. After each moment of near-contact, they stare wide-eyed into its surface.

Suddenly they drop to the floor, sitting in that ever alert manner of dancers and wild creatures. The boy brushes a kiss on the girl's cheek. She stares into the mirror, brings her hand slowly to her cheek, and leaves. The boy dances alone, trying to capture the atmosphere of her presence. As the music dies, he sinks slowly to the floor and sleeps.

There is a wonderful sense of theatrical rightness in Mr. Robbins' choice of the antiseptic studio atmosphere for history of nascent love vying with narcissism—not only because dancers live in a world of mirrors, but because this particular format allowed him to concentrate on the rich mood relationship between the music and his own choreography. And instead of making a "dance" in the formal sense of the word, he allowed the movement to flow out of the materials of the classroom, which are often more beautiful than their embellished stage versions. And he found two exceedingly sensitive performers in Francisco Moncion and Tanaquil LeClercq.

"Afternoon of a Faun" was less of a "hit" than "Filling Station." But that means little in terms of their relative merits. "Filling Station" (premiered May 12) is one of the "100% American" works done during the early days of the American Ballet Caravan (forerunner of the New York City Ballet). It was first done in 1938 and boasted an American locale, an American choreographer (Lew Christensen), an American set and costume designer (Paul Cadmus), and an American composer (Virgil Thomson).

The dance supposedly represents a typical day in the life of Mac, the filling station attendant. He is visited by some playful truck drivers, a motorist and his family, a state trooper, an intoxicated debutante and her escort, and a burglar.

The ballet is a combination of unrelated dancing and dramatic styles that can only be identified as "early American eclectic." It begins with an easy, airy classic solo for Jacques d'Amboise as the gas station attendant. As everyone has been murmuring since the premiere of "Filling Station," Mr. d'Amboise is a dancer of unusual promise. Although he is still very young, he knows instinctively how much energy to pour into a phrase so that it never seems driven. When he jumps, he seems to cleave to the air, when he turns and glides and extends, he seems to be playing with the movement like a casual young animal.

From classic dance, choreographer Christensen slipped into a burlesque character dance for Edward Bigelow and Robert Barnett as the truck drivers. While the dance was in

(*continued on page* 57)

Michael Maule, Jacques D'Amboise and Janet Reed in "Filling Station".

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The Champions with Ed Sullivan.

● The hour that flew like thirty minutes—that was Ed Sullivan's Toast of the Town (CBS) on June 7. The show was the Marge and Gower Champion Story. It was almost entirely a dance program with consistent visual appeal. The only chance one had to pick up one's knitting was during Lisa Kirk's one vocal. Even the commercial was danced.

The Champions had some episodes in their young lives retold as they caught their breath between dances. The pair appeared in three "live" numbers, and there were three complete production scenes from their motion picture successes, "Show Boat" and "Roberta". In addition there was a charming home-movie that Papa Ernest Belcher had taken of six year old Marjorie doing her first recital dance in the backyard. (It may be loaded with dynamite—the kid was on her toes.)

It is not necessary to repeat here that Marge and Gower Champion are fine dancers, and that they have arrived at a style whose deceptive ease includes ease of comprehension. The excerpts from the Champions' cinemas were excellent for television viewing, because, including for the most part only the two dancers, they were physically right for the limitations of the TV screen. They had the further advantage of having been filmed without the time limitations of the air-borne medium and, therefore, gave wider scope to choreographic imagination and devices. To one accustomed to the casualness of television production the greater polish of the movie film was most apparent.

The live numbers included "State Fair", which was adapted from the film, an original number titled "The Clock", and "Great Day". "The Clock" was a sentimental episode concerned with a quarrel and a reconciliation in a railroad station, just before train time. "Great Day" was given a revival meeting setting and was a fitting finale.

The program ended with an award from the Detroit Free Press. The Champions were cited as "the most promising new faces of the year". We agree they deserve citations but wasn't Detroit a bit slow in catching on?

José Greco and several members of his company, including Luis Olivares, appeared again on the Sullivan Show on May 31. This time they danced the "Bolero", whose symmetrical two-dimensional patterns proved excellent television material.

Your Show of Shows has gone off the air for the summer. The Hamilton Trio, Mata and Hari, Bambi Linn and Rod Alexander have received deserved acclaim. Choreographer James Starbuck has not gone unnoted, but it would be impressive if one had the space to record just how many numbers he has arranged in the past 39 weeks. (Or how many costume changes his dancers have made.) His well-equipped group has been peasants and gypsies, hill-billies, soldiers, sailors, hussars, court ladies, Frenchmen, Japanese and, very often, the all-American boy and girl.

It is true that Starbuck often falls on the formula he has developed and has found useful and effective—you can't be original five times a week. There is that smooth shifting from song to dance, the singers fading out as the dancers weave into a production number, a recognizable Starbuck device.

There was an understandable repetition of favorite steps and lifts—and nice ones they were and, if anything, pleasant to meet on occasion. But plenty of variety, too.

Pauline Goddard, Shirley Eckl, Helen Kramer, Miriam DeMar, Wallace Siebert, Robert Lindgren, Boris Runanine we remember particularly for outstanding bits.

The danced prelude and sign-off that Show of Shows dropped some months ago was no doubt an irksome chore to busy dancers scrambling through four or five costume changes per show. We missed it as the one chance we had of scanning the lineup for new faces. Furthermore it was nice to have a danced background for the long list of printed production credits.

Marc Platt and Katherine Lee were frequent performers during the month, most often on the Kate Smith Show (daily, NBC). Unlike most television dance duos they minimized the mime and concentrated on dance steps—especially impressive jumps and intricate lifts. Their numbers, like the one on the final program (June 5), sometimes resolved into technical displays with little compositional structure and too much attention to preparations for each showy trick.

Many network programs are on vacation and the next two months will give the amateurs a field day on sustaining programs for the local stations. Perhaps some geniuses will be discovered. Professional dance acts, notoriously cheaper on the payroll than most comedians, may be getting more work too.

dance magazine

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July, 1953

Rudolf Orthwine, Editor and Publisher
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the world's largest, liveliest dance publication

In this issue . . .

6	Season in Review	Doris Hering
8	Looking at TV	Ann Barzel
10	Yho, the Sorcerer's Village	Capt. Hassoldt Davis
16	Transfusion Needed: Remarks About Musicals	Leo Lerman
20	Report on the Orient	Paul Szilard
21	Letter from Mexico City	Patricia Fent Ross
22	From a Photographer's Album	Peter Basch
28	Alicia Markova: her life and art sec. 2	Anton Dolin
30	Names in the News: a Pictorial	
32	In the Schools and Colleges	
33	The Choreography of Gardens	Lawrence Halprin
36	Young Dancer Section: "To You I Hand the Torch"	Diane Adler
38	Young Dancer Recital Season	
42	Graded System: Conclusion	Carolyn Parks
45	Movie-wise	
46	Studio Management: . . . Seek and ye shall find	Toni Holmstock
49	Progressive Tap: You Should Know	Johnny Mattison
51	Schools for Dancers: The Lucile G. Ogden School	I. Shyke
52	Ballet on Discs	M. Lurje
64	Hollywood News	Ted Hook

on the cover . . .

The story of the search for the Ivory Coast African village where witch doctor ritual is taught, is told on pages 10-16 of this issue by explorer Hassoldt Davis. Says Capt. Davis of the two young ladies decorating our cover:

"The 'duckling' dancers were dancing night and day when we came to the village of Impeshi, for the land and its crops were dry, and by this ritual dance they hoped to bring on the rains. They pretended they were ducklings, as ducklings love the rain, and wore little bells upon their backsides to sing to the rain and ask it to come to them. These people, the Betis, are among the proudest and most attractive people of Africa."

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coming in future issues . . .

Copenhagen, Copenhagen . . .

The Royal Danish Ballet, until several years ago unheralded, gradually takes its place as one of the world's finest companies. Mary Clarke was at the Festival and will make you feel like you were, too.

Summer Miseries . . .

Ted Shawn, who writes with inimitable charm and humor, describes the behind-the-scenes manipulations involved in arranging a dance festival for Jacob's Pillow.

Story in Pictures . . .

In line with our intention to bring you the most beautiful and interesting of dance photographs, we present a Bob Willoughby story of a children's ballet that will take your breath away.

Biography of the Pirouette . . .

A Selma Jeanne Cohen article on the relatively unexplored history of the pirouette from its peasant heritage to the dazzling ballet spins of today.

With Strings Attached . . .

Nelson Lansdale has written a tricky story about Bil and Cora Baird and their large family of performers — a family that includes a strip-teaser, a dragon, an oriental dancer named "Scheherazade" and a danseur who does entrechats-vingt.

Plus superb photos, exclusive features, the liveliest of news and reviews and our regular departments. And, the Markova story continued.

DANCE Magazine—for you and your friends

by Capt. Hassoldt Davis

From the foothills of Yho an old sorcerer came dancing to greet us, but his dance was not one of welcome. He brandished a spear in one hand and a cluster of magical charms in the other, barring our way. We fed him alternately lump sugar and rock salt, both scarce commodities here, and finally he led us to the path up the sacred mountain.

Yho, the Sorcerers' Village

...a startling story of ritual and adventure

Wherever we went, the drums announced our coming. These huge drums, ten feet long, would send messages many miles away. They were not code drums, but "talking" drums, in that their sound was an imitation of human speech, which would be picked up by trained interpreters, at the next village to theirs, and relayed farther on. The Negro Governor Felix Eboué of French Equatorial Africa studied and wrote monographs of this drum language during the last war.

● The old witch doctor, dancing on the jungle road, was our first certain sign that we were approaching the village of sorcerers, which we had been seeking for nearly a year, up and down the forests and plains of the Ivory Coast in French West Africa. The witch doctor wasn't welcoming, nor had anyone been. The expedition had been one of continual frustration, of constant misdirection by the natives who didn't want us to find that hidden village, high in the mountains of Yho, where young sorcerers were trained in magic, poisoning and counter-poisoning, hypnosis, the sacred dances, the taboos, the charms called "gri-gri", and the cults of ritual murder and cannibalism.

Cannibalism is not Sunday Supplement sensationalism; it exists. The jails of Africa are full of its practitioners. Some of our best friends are cannibals.

Our interests on the Ivory Coast were magic, music (which we

photos by
ruth and hassoldt davis

This provocative child, about ten years old, danced through most of a torrid day to bring love to a village, paid communally by the villagers. She was a professional, the descendant of a long line of love-dancers. She rolled her eyes and waggled her tongue lasciviously as she whirled before the crowd. And everyone, supposedly, would love happily ever after.

recorded) and the dance; and our documentary film was to combine these and preserve them before they should disappear as so many of the old customs are rapidly doing. This film, in color, and called "Yho, the Sorcerers' Village", will be released nationally late summer or early fall. Despite our intensive research there was a great deal which we could not understand, and felt it best that we should not pry into.

Travelling west and north along the edge of the Gold Coast through the lands of the Agnis, the Abrons and the Lobis, a plate-lipped people living about four hundred miles south of Timbuctoo, driving and walking through the lush center of the Ivory Coast, carried slowly in hammocks called "tipoyes" up the Liberian border, we came to our sorcerers' village at last, and lived there happily with the nicest wizards we had ever known.

The Captain and Ruth Standinger Davis.

One of the most fantastic ritual dances we encountered was that of the birth ceremony, now forbidden by the French administration, because of the danger to the children involved. When the wife of a chief is in labor these men hypnotize little girls and fling them from one stalwart sorcerer to another. The child, of course, is in a complete state of trance. One of the sorcerers stabs at the child with a knife, narrowly missing her, hoping that by this act he will cut the child off from any evil spirits which might be trailing it into the living world. This ceremony might go on for hours, depending on the period of labor, and sometimes the children were inadvertently stabbed. The group we photographed had been imported clandestinely by a chief of the Yakouba tribe.

The Lobis, whose women wear small discs of bone or ivory in their upper lips, like the Ubangi women, are among the most primitive of Africans, and the gayest. No boy of this tribe may become a man until he has murdered either his father or his mother. They are great drinkers of "bangi", a palm wine, and great dancers. The women's dance seems to consist entirely of flipping the breasts up and down while galloping rhythmically in circles to the tune of a "balophon", an instrument resembling the xylophone or, more exactly, the gamelan of Bali. The boy on the right has naval hernia, quite common on the Ivory Coast, due to incompetent tying of the umbilical cord at birth.

we witness the Coronation of a King

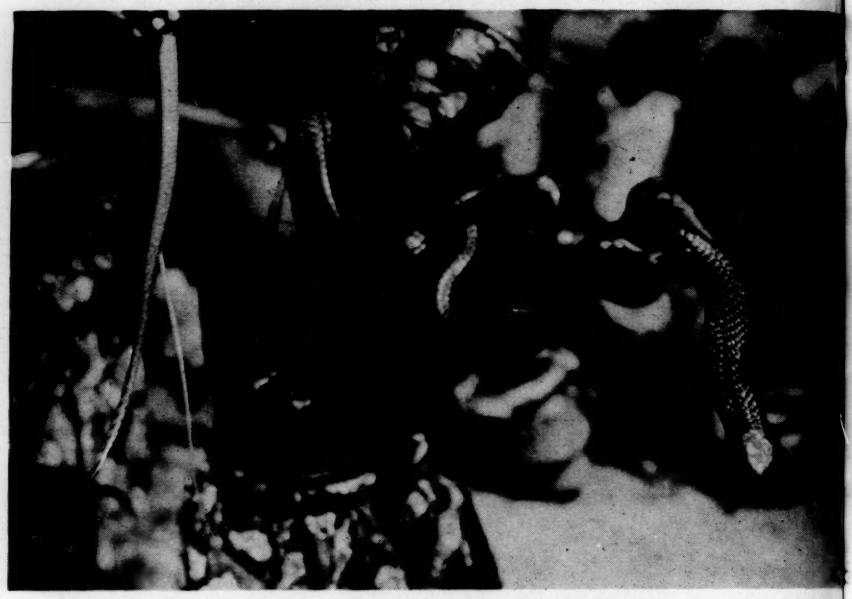
Prince Adingra of the Abrons was a mighty chief, closely guarded by giant tribesmen who were suspicious of our cameras. Adingra was always borne on a sort of hammock-like litter. He stood up in it, danced in it, as he went to the gruesome ceremonies of blood which would initiate his reign as king.

Prince Adingra (lower left with crown) is accompanied always by his Chief Wizard, who is carried above the heads of the crowd so that he can watch them all and cast spells where they can do the most good. The parasols dance to the beat of the incessant drums.

On great occasions, such as the coronation of kings, the sacred stools of dead kings are disinterred from their secret cemetary, supposedly beneath a stream in a valley which no white man has ever seen. It is guarded by an albino Negress. The sacrifice of animals is made to the stools, and the blood spurted on them. Rumor has it that the more recondite ceremonies require human blood.

The high priests rub the sacrificial blood into the old wooden stools, which have been anointed in this way for hundreds of years. The stools are revitalized, like vampires, by this blood.

The secret village of Yho, the Sorcerer's Village, was at first afraid of us. Children ran from us. The wild dogs snarled. We were intruders, but we made friends eventually through the combined magics of medicine and simple parlor tricks.



Yho, at last

At the beginning of the season of the rains the snake-sorcerer is summoned to dance with black cobras and the "minute snake". He promises them that the people of Yho will not molest them if they will not hurt the folk of the village. He dances for hours, swinging his snakes, which we examined to see that they still had their fangs and venom. It was neither "snake-charming", which is unknown to herpetologists, nor doping of the serpents. We assumed that the sorcerer was able to dance with them simply because he kept them constantly in motion, spun them round and round until they were dizzy, and constantly kept his hands so close to the snakes' heads that they couldn't bend to bite.

(Left) We never made friends with the baboon man, whom we saw dancing on the cliff as we climbed up to the sorcerer's village. Fortunately he was the only one there, and he was old. The Baboon Society, like the famous Leopard Society, tears the hearts from its victims at night, and eats them raw.

(Right) We lived quietly in this village, on the edge of the sacred wood where the school of sorcery was instructed by the old witch-doctors. The men lived on one side of the wood, the girls, who were to become witches, on the other. They were not permitted to mingle while learning their magical trades. We were fortunate in being present at a proper graduation ceremony for the men, who were to dance in the ancient, mystic masks. The women were confined to their huts, for if any of them should see a sacred mask she would become barren. The first of the dancers wore bells for a beard. When he graduated from the school he would dance over the grave of the dead, scaring away the evil spirits of the air.

Apprentice sorcerers on examination day, although they may have been intimates in the sacred wood during their training period, don't know who's who behind the masks. Dancing before the critical old professors we saw two of the anti-ghost dancers. One would dance around a grave and dive suddenly into the body to drive the fiends from it, and the other would burrow beneath the grave to chase out the demons which might eat the corpse before the villagers exhumed it, to eat it themselves, after the usual three days' period of ripening. Steak is well-hung, quickly, in the heat of the Ivory Coast.

We knew the "Man-of-the-Woods" was coming, the blind dancer on stilts, because all the women of Yho left the village entirely. They didn't simply retire to their huts; they went thirty kilometres away so that they couldn't even hear the howling, the drumming, which occurred when this gigantic wizard emerged from the dark wood. He had been summoned by the chief because the village, possibly due to our presence, was infested with demons. To the clangor of the drums and the clanging anvils he was to dance on his stilts seven feet high, spinning on one wooden leg as with the other he kicked the demons from the roof-tops.

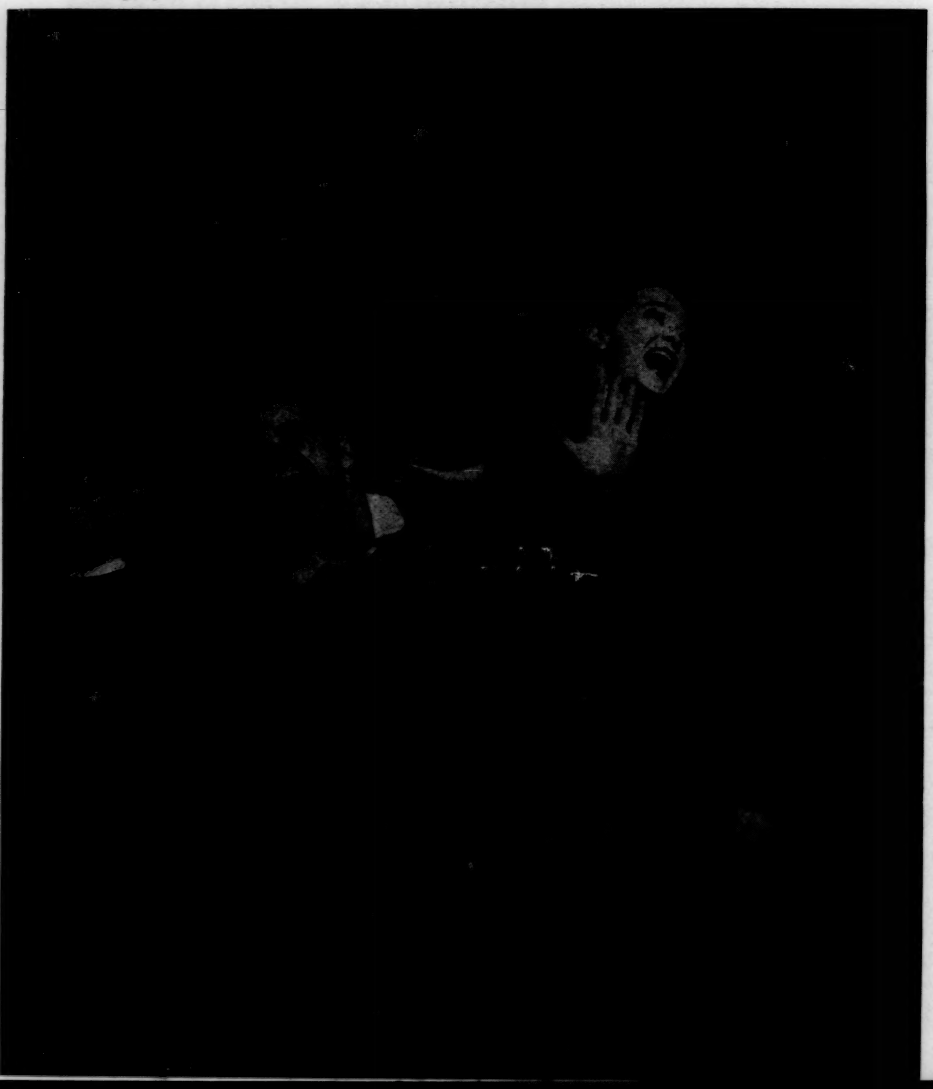
No one knew who among the many sorcerers was the stilt dancer. His performance was fantastic in that his mask was black and opaque, without eye-holes, yet he strode majestically through the village, examined the roofs of the huts where demons might lurk, and twirled one leg high to sweep them away. Evil himself, the King of all Evil, it was only he who could master the lesser evil spirits. And as we were leaving the sorcerer's village of Yho, down the mountain path, the silhouette of his long leg whirled above us against the clouds. And we felt that our personal fiends were gone. THE END

Transfusion needed:

or remarks on the late Broadway season

by Leo Lerman

bob golby



Even the combined energies of Buzz Miller, Joan McCracken (left) and Robert Fortier, leads in the fine dance ensemble of "Me and Juliet", didn't keep Bob Alton's choreography from looking "tired".

● This was to be a piece on what happened dancewise to Broadway during the late and almost constantly deceased '52-'53 season. I find it almost impossible to write an extended, integrated and constructive review of those proceedings because most of what happened isn't worthy of the slightest commemoration. Theatre dance on Broadway made no gains: the best that can be said for it is that it did not retard itself. It is in a rut: a deep, expensive, well-shod rut. And now let us proceed to document that genuinely unpleasant comment.

Although "Wish You Were Here" opened the season way back on June 28, 1952 and has since called in Donald Saddler to restage Joshua Logan's choreographic efforts, the 'new' season actually did not get under musical way until Beatrice Lillie invited paying customers to spend an evening with her. The customers began to pay on October 2, 1952 and they went right on paying till June was bustin' out all over. Miss Lillie's show was more a personal triumph for a marvelous comedienne than it was a revue, but it was classified as the latter. And don't think that the female funnybone didn't dance. She danced all over the place—a delight to behold, her body a shrewd comment on, confirmation of, or even the point of what she said or sang. If dancing, as an art form, is disciplined movement, Miss Lillie is a great dance artist — and what a sense of rhythm! Then, twenty-five days after Miss Lillie began to pleasure the clientele, "My Darlin' Aida", a vast tawdry operetta-type musical came to the Winter Garden and remained some two-and-one-half months, perhaps because it was not possible to move such a huge bore out in a shorter time (although it must be admitted that some did dote on "Darlin' Aida"). The dance portion (and indeed the entire 'movement') of this most recent version of the War Between the States, was handled by Hanya Holm. It is little praise to note that what Miss Holm did was the best of "My Darlin' Aida". Hanya Holm's two 'big' dance numbers were everything the show should have been. She recreated life replete with showboat folk on the levee and then she did just that for life in the slave quarters. Although her dances had nothing new to say, what they did say was honest and entertaining, developed the idea of the musical itself and were pretty to look at . . .

In Italy, bad children get coals instead of goodies circa Christmas, but Broadway audiences could never have been bad enough to get what they got when they got Miss Bette Davis in "Two's Company". And although this revue featured America's great dramatic ballerina, Nora Kaye, its program tells us that it had "Dances and musical numbers staged by Jerome Robbins". How come — no choreography? So they were "Dances and musical numbers . . ." And that's precisely, with the exception of "Roundabout", what they were. I consider Jerome Robbins the best of all American theatre dance choreographers: I regret to report that his dances for "Two's Company" were almost uniformly uninspired . . . About Nora Kaye: she was fun, danced splendidly, spoke lines, and disported herself as befitted a great dramatic ballerina with a happy sense of comedy on a money-making holiday. And she looked prettier than I have ever seen her. "Two's Company" is, then, memorable for these things: the misery of watching a good actress making a fool of herself; the unexpectedness of seeing dreary

"Wonderful Town" boasts a knowing and funny Greenwich Village night-club scene, choreographed by Don Saddler.

Robbins' dances; the joy of watching Nora Kaye recreate herself as the Fanny Brice of the dance; the pleasure of realizing that in Buzz Miller the theatre has a potential dancing comedian of star quality.

We got coals for Christmas, but we got "Hazel Flagg" the day before Lincoln's birthday — not that there is any discernable connection or even much cause for brouhaha. Robert Alton did the dance and musical numbers in this version of Carole Lombard's "Nothing Sacred": *did* it in this case is a critical word. The star of the carryings-on is, as all who read know, Miss Helen Gallagher. Now, she is a good dancer and a hard worker and when she is given comedy to dance — especially of the soubrette or second lead variety — she's first rate. But not all the effort (for which she gets A+) in the world makes her able to carry this raucous musical. She shines in one blatant number, "Laura de Maupassant", but before and after she gives out a sort of indefatigable, well-meaning glow. About the Alton dances: they are fast, furious, unambitious. Mention must be made of an appropriately strident number led by my most favorite emotional actress since Vivian Blaine — Sheree North. She's strictly for the stage . . . Later in the month came "Maggie" (dances by June Graham): it also went, all a matter of four expensive days on Broadway. We saw only one act and were impressed by a substantial armchair in the first scene.

And on February 25th Rosalind Russell (or "Wonderful Town") arrived at the Winter Garden and all was right with the world again. Everything Miss Davis did not have, Miss Russell has and double (we mean no anatomical comparison here). Miss Russell also has positive advantages in a merry score, lyrics and book (Leonard Bernstein, Comden and Green, Chodorov and Fields) and in sprightly George Abbott direction, pretty Mainbocher dresses. Then there are the extremely appropriate dances of Donald Saddler (making his Broadway debut as a choreographer) reinforced by amiable advice from Jerome Robbins. Saddler's numbers are clean, vigorous, unpretentious: actually what he has fashioned is a suite of folk dances in a Manhattan melting-pot idiom. These dances heighten the interest; gregariously carry the show when that is what is needed of them; make for frenzied, amusing climaxes when that is what they are supposed to do. They are good-humored, leave beholders in good humor: they are not meant to do more. Saddler is the only 'new' choreographer produced this past season, and although he gave no real evidence of originality his efforts were tasteful, indicative of future choreographic pleasures: if he gets the chance.

I do not know who staged the dance movement in the Davis-Breen "Porgy and Bess". But whoever did, managed brilliantly. This version of the Gershwin opera is torrential. The tumultuous movement, erupting into frantic dance, helps substantially to make it the hurricane of a production it is . . . Since we have paused to remark upon the virtues of "Porgy and Bess" (an opera), it is appropriate to remark, here, upon the virtues of John Butler's choreography for the New York City Opera Company. It is without doubt, despite occasional infelicities, the best choreography New York opera goers have been privileged to view in many a season. Tackling such different assignments (but all equally difficult) as "Regina", "Bluebeard's Castle", "Cenerentola", "Fledermaus", Butler demonstrates originality, inventiveness, a sense of theatre dance not to be found in any current Broadway musical. Of course he makes mistakes, but even his mistakes are interesting, promise much for the future. He is never original for the sake of being original — always for what good he can do the work in hand. And while we are at The New York City Center, a brief squint at Todd Bolender's efforts in "Love Labour's Lost" and "The Merchant of Venice". These efforts were incidental, as apparently they were meant to be . . . But there was nothing incidental about the potential dance content of "Camino Real". Anna Sokolov had a rich opportunity to create unique enchantment. What we got — well maybe it was authentic Mexican in conception and maybe Miss Sokolov should not be criticized for her share in the misguided naturalistic production of this extraordinary play, but . . .

So then it was suddenly spring and "Can-Can" came to town with almost nothing to offer save the redeeming gaiety and characteristic inventive vigor of Michael Kidd's dances. In most of these a soon-to-be star, Gwen Verdon, brought the town to her talented feet (also talented and extensively on view is the rest of her torso). The big numbers include a quadrille, a 'ballet' — "The Garden of Eden" (perhaps indebted a wee bit to the Weidman-Thurber-Miller "Fables for Our Time", an Apache number, and, of course, a cancan. In these Miss Verdon scintillates with her own peculiar enticing animal vigor: also she dances, but really dances with imagination and a miraculous regard for Kidd's broadest or most sensitive inflections. Miss Verdon has enormous range and control: it is to be hoped that she is fortunate enough to find, when next she tries, a Michael Kidd . . . June brought hay fever to some, "Me and Juliet" and a tired Robert Alton to others. Maybe we all expected too much from Mr. Alton. After all, he did give us "Pal Joey". But in "Me and Juliet" he gives us nothing much, save a few happy Joan McCracken moments, a brief flash of magic mostly scene-shifted, loads and loads of energy — and this with one of the best dance ensembles in any recent Broadway production . . . And what about that number which finds a piper on stage and rehearsal-clothed dancers dancing to the piping? This did somehow remind of a certain Jerome Robbins opus . . . But if we were to list reminders . . .

That was season '52-'53. Maybe season '53-'54 will be better. Promised is a Jerome Robbins "Anything Goes", a Jack Cole "Carnival in Flanders", a George Tapps "Lucky Star", a Michael Kidd "The Girl in Pink Tights" (with Jeanmaire), and a show with dances by Irene Castle! . . . What about our Miss de Mille?

letter from Mexico City

by Patricia Fent Ross

● This May first saw the long-awaited opening of Mexico's new ultra modern Theater Insurgentes. First scheduled to open last August, the show has been delayed by one problem after another — either in the finishing of the theater itself or in polishing the equally up-to-date show. The theater is a marvel of functional beauty. The rounded facade is decorated with a mural by Diego Rivera (one of the items of argument and delay), and the auditorium, with tiered seats all on one floor, has excellent acoustics. The concealed orchestra pit is circled by a catwalk and the huge stage is equipped with revolving center and pop-up sections that allow scenery changes before your eyes. Back stage is also wonderful, with gadgets for the lights and scenery changes. The dressing rooms are the sort that performers dream about but rarely see.

The show itself, "Yo Colon" (I, Columbus) is probably the best production of any kind that has ever been done in Mexico. The presence of Cantinflas (Mario Moreno) is enough to make it a success, as he is without doubt one of the world's great comedians. Our musical shows here are usually a series of unconnected skits and dance numbers with no unity to make them move. "Yo Colon" is a unified, fast-moving musical comedy, held together by the best-trained ballet company the country has produced. Except for Cantinflas and the intervals of dialogue necessary to carry the story, the entire interpretation is through the dance. Guillermo Keys, who has long ranked as our top dancer and one of the best Mexican choreographers, is permanent ballet master and dance director for the new theater. To form his troupe he had to start from scratch, drawing a few dancers from other dance groups in the city and taking on a great many amateurs and students. In a year of training he has made dancers of them and produced a fine, unified two-hour ballet that carries the show. Twelve of his fifty-seven dancers were not dancers at all, but professional models. They are the showgirls of the company, but Guillermo has made them dance, and they put on a couple of numbers of precision dancing that remind one of the Rockettes. Stand-outs are Ricardo Nuñez Luna, Edmundo Mendoza, tap dancers Arturo Cabo and Oscar Norton, and leading ballerina Deborah Velázquez, who has a special fire and verve that add to the excellence of her dancing. But the chief credit for the uniform excellence of the troupe goes to Guillermo Keys, a fine director and versatile choreographer.

The show opens with the unveiling of the statue of Columbus at the turn of the century. Cantinflas, as an irrepressible newsboy, falls asleep at the foot of the statue and dreams himself into the role and the life of Columbus. The scenes at the Spanish court, the voyage, and the arrival on the shores of Mexico in the land of the ancient Mayas, just when they were preparing for a ceremonial sacrifice, offer a wealth of opportunity not only for the highjinx of the incomparable Cantinflas, but for exotic and effective ballet. There was a special opening on the night of April 30, when the big house was packed at a hundred pesos a head for the benefit of Mexico's Boy's Town. Opening at regular prices, still high, was the following night.

The current show will run about three months, to be followed by other music-and-dance shows that are now going into preparation.

The opening of the Insurgentes Theater is important news, and about the only good news for Mexican balletomanes. The various dance groups that have pioneered in ballet in Mexico are all having trouble. The new administration of the Government, in an effort to balance the budget, has withdrawn support for all ballet productions. The Academia de la Danza, the dance department of the Institute of Fine Arts, remains without a director since the recent resignation of Miguel Covarrubias, and it appears now that the government intends it to function solely as a school and a self-supporting school at that, as government scholarships have also been cancelled. Without government support and salaries for the dancers it is impossible for the Academia to put on the regular ballet seasons it has in other years. Individual groups, such as Ana Mérida's and Waldeen's are in the same boat, of course. There is no lack of talent in these groups, and all of them, especially the Academia de la Danza, have given hard work and selfless devotion toward creating a real Mexican school of dance, which might eventually have ranked with the Mexican school of painting. It is too bad the Government, which heretofore has been rather unique in its support of the arts, should withdraw its help at this point. We in Mexico are keeping our fingers crossed and hoping that the powers-that-be will reconsider.

THE END

jorge gutierrez

A ceremonial sacrifice is one of the numerous and varied spectacular dance numbers of "Yo Colon".

nacho lopez

Choreographer Guillermo Keys Arenas (who was studying in the U.S. a while back) directs a rehearsal.

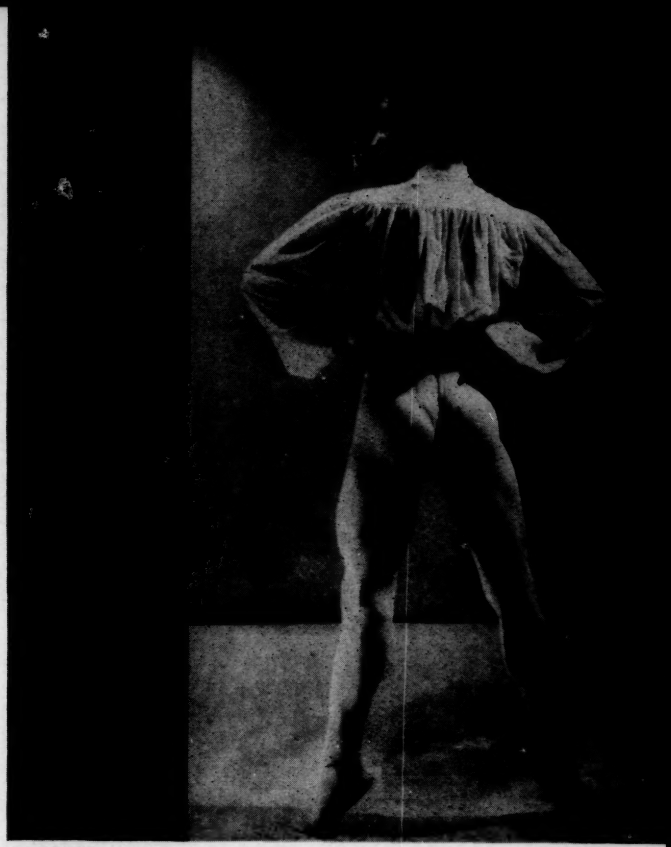
The rounded facade of Mexico's new Theater Insurgentes is decorated with a controversial mural by Diego Rivera.

from a photographer's Album

photographs and comments by Peter Basch

Juanele
When I first saw the gypsy dancer with the Jose Greco company, I knew immediately that I wanted to photograph him. His manager, however, made clear that this was virtually impossible, first because Juanele had never been known to keep an appointment and second, if by any chance he should turn up at the studio at any time, he would certainly be unmanageable. But he came and worked well once he discovered that I, too, had a temper. Juanele has one of the most unusually beautiful stances I have ever seen — the hint of the savage still in him makes him terribly exciting to watch. I had hoped to have his gypsy partner in a photograph with him, but was informed by the same manager that there was "bad blood" between the two and that they were absolutely not allowed in the same room except for performances. That proved to be a problem I couldn't surmount.

Ruth Currier
This lovely member of the Jose Limon Company has the intangible something that makes her dancing individual. In a way that is beyond technique, her personality reaches out in gentle appeal.



Alexandra Danilova

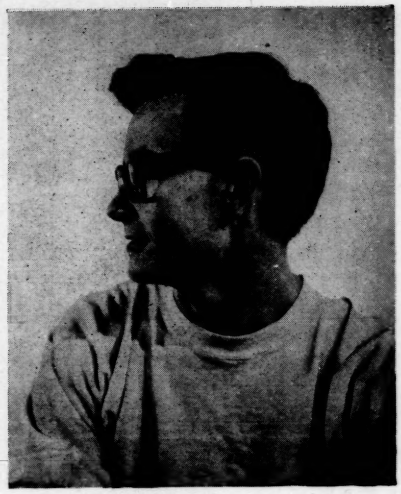
Five years ago I wanted very much to get THE picture of a dancer's legs, although I knew this was not an original idea. I can still think of no other legs with which better to have gotten that urge out of my system than those of this world-famous ballerina.

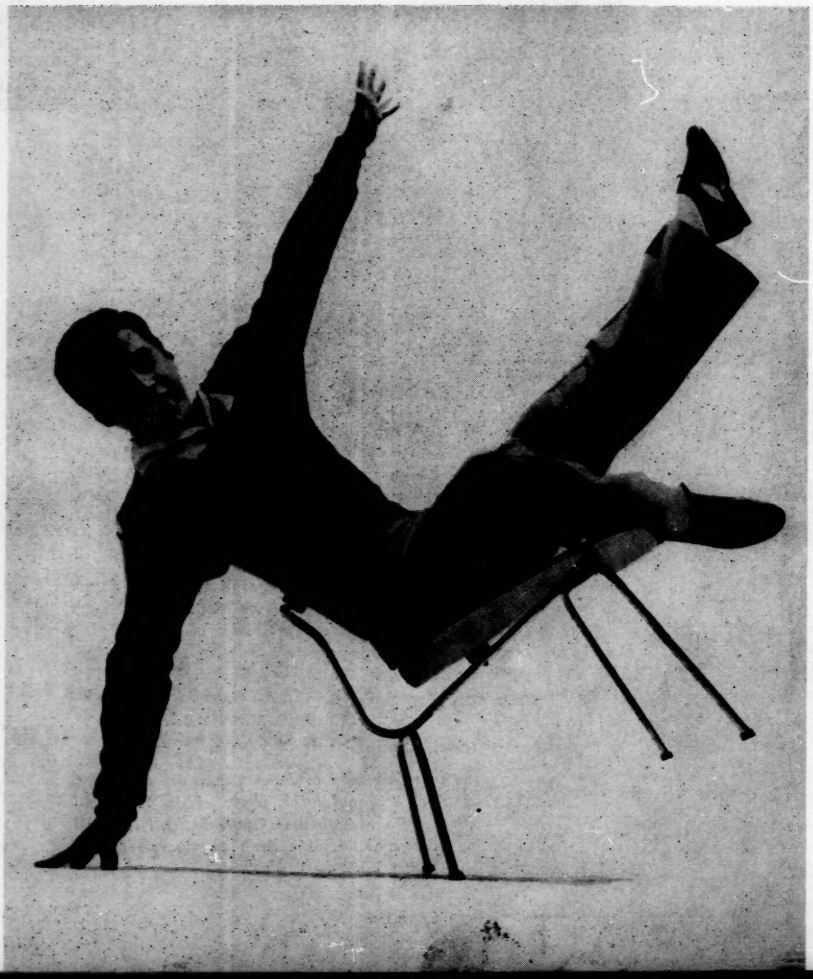
Leon Danielian

The best photographs are not necessarily those taken at the peak of activity or the highest point of a leap. There are times when one is concerned with the moments of rest, the relaxing of tensions. I worked to find these important pauses with Danielian.

Janet Collins

The face and head of Janet Collins are especially beautiful and so for this photo of the lyric ballerina of the Metropolitan Opera Ballet, I reached for a combination of portrait and movement.





Loren Hightower

My wife, who was watching Hightower do his dances from the Met's production of "Samson and Delilah", was warmly enthusiastic about the beauty and vigor of the Met's leading male dancer. She had seen him previously in the studio only in faded blue jeans and wearing horn-rimmed glasses—looking for all the world like Mr. Peepers!

Harold Lang

Everything else was ready for pictures, but then the costumes for "Pal Joey" weren't. So Harold Lang and I were on our own to find a way to capture the character of his dancing in that current musical hit. The idea of the chair evolved after several less successful attempts to catch the bouncy energy of this ballet dancer turned musical comedy star.

Michiko
For her dances in "The King and I", Michiko wears dead white make-up covering her face and neck. She said she could not smile, because in contrast her teeth would look black. I'm not sure that I would recognize Michiko without her white face.

Geoffrey Holder
I was at once impressed by the dignity and well-bred manner of this self-taught West Indian dancer-painter-musician. Holder has just brought a small company to this country, and plans concerts here and later in England.

Alicia Markova: her early years

La Sylphide at Jacob's Pillow.

CHAPTER ONE

CHILDHOOD

CONTINUED

It is perhaps not quite correct to say that Alicia's appearance at King's Hall was her West End debut, but it was the first time she had been noticed by the press in the West End. However, a year earlier she had given her services at a matinee held at the Strand Theatre on April 1, 1919, in aid of the Italian Red Cross, during World War I.

The program opened with the band of the Grenadier Guards playing Verdi's Overture to *Giovanna d'Arco*, and this was immediately followed, according to the program, by Miss Lily Marks—Danseuse. It was probably a shock for the audience to see a dancer of such tiny stature, but they gave her a very good reception before settling down to enjoy the rest of the bill, which included such familiar and popular names as José Collins, Margaret Bannerman, Jack Buchanan, Fay Compton and Beatrice Lillie.

Mr. Marks was rather proud of his talented daughters, for Doris was making good headway in the elocution class at Miss Thorne's and was given every encouragement by her father, who still had eyes for the other girls, despite Alicia's dazzling achievements. It pleased him to hear them reciting pieces they had learned by heart, so, if they were good, particularly on Sunday mornings, when he had more time to spare, he would coach them in new verses from their repertoire. Doris made rather a hit with *Gunga Din*. At Miss Thorne's, she and Alicia had studied a recitation for two entitled *Contradictions*, and this, together with the Puck and Titania scenes from *A Midsummer Night's Dream*, was regarded as the high spot at family gatherings and parties when the children were called upon to entertain their elders.

As they were crazy about acting and had little time for the childish pastimes of girls of their own age, it was considered that no harm could come from allowing them to go to an occasional theater or cinema.

Doris had been doing some child acting for the screen and had recently appeared in a film version of *The Old Curiosity Shop*, in which Mabel Poulton played Little Nell. Mr Marks suggested that Alicia and Doris should go and see the film at the local cinema, not realizing the effect it would have upon his highly impressionable elder daughter. When Quilp came on the screen, Alicia was simply terrified, and clenched her little hands until they turned white with tension. She had never seen so horrible a creature and felt that with men like that lurking about, the world was a rather terrible place in which to live.

She looked at Doris out of the corner of her eye, but gained little comfort, as Doris had met all the actors and actresses in the film and thought them very nice people, particularly Quilp, who had taken a quite a fancy to her and bought her chocolate and cakes at the film studio canteen. She was beaming with pleasure as all her old friends came on the screen. Alicia screwed up sufficient courage to sit through the film, but when Quilp came on, she tried to avoid looking at him by concentrating her attention on the illuminated clock at the side of the screen.

She seemed strangely silent as they walked home, but Doris hardly noticed it, as she was chattering away about the artistes who had made such a fuss of her at the studio. It was late when they reached home, so Mrs. Marks hurriedly prepared supper and told them to get off to bed. Alicia refused to eat a thing. She was thinking about Quilp and wondering how long he would continue to haunt her. Silently she went upstairs with Doris to the bedroom which they shared. She crossed over to the window to draw the curtains. As she looked out, she uttered a piercing shriek, and fell back on the floor in a dead faint. Doris was terrified and ran downstairs, yelling for help.

When Alicia came to she explained that she thought she saw Quilp outside the window and imagined he had come to fetch her. It was more than the imaginative child could bear, and she lost consciousness.

Alicia was so sensitive and so vividly moved by the things she saw and read that great care had to be taken in choosing her reading matter and her entertainment. Even *The Water Babies* frightened her when she first read it. Thinking music might be safer, her mother encouraged her to devote more time to the piano, which she played very well. She admired Doris's talent for putting over a song, but, soon after joining the vocal class at Miss Thorne's, she was dismissed for singing out of tune.

Chu Chin Chow, the spectacular musical play which ran at His Majesty's Theatre for 2,238 performances during World War I, was considered suitable entertainment for Alicia, possibly because of the music and partly because of the oriental setting which her mother thought might appeal to the little Sphinx-like cymbal dancer.

The outing was a huge success, and she took great joy in restaging the dances when she returned home. Doris, who had been very unhappy about not being taken, was swept away by Alicia's enthusiasm and was soon poring over a copy of *The Arabian Nights*, with a view to making some new costumes to suit the Eastern music.

Mrs. Marks was delighted to observe that *Chu Chin Chow* had been more successful than *The Old Curiosity Shop*, and she also noted that the dances in the show made a stronger impression upon Alicia than any other part of it. Why not take the child to see some ballet the next time she took her out?

Pavlova still remained the most cherished of all Mrs. Marks's theatrical impressions, and she was anxious for her daughter to share them. She had already tried twice to make Alicia Pavlova-conscious, but possibly the child was too young to appreciate the great dancer, as she had not appeared unduly enthusiastic. The first time, when Alicia was only six, her mother took her to see a film made by Pavlova. All Alicia can recall was a graceful figure dancing through whirl-

by Anton Dolin

This is the second of a series of installments from the recently published "Alicia Markova: her life and art". Reprinted by permission of Hermitage House, N. Y. Copyright 1953, by Anton Dolin.

ing smoke. It was very beautiful and she talked about it a good deal afterward, but it gave her no burning desire to become a great dancer.

Much later Mrs. Marks took Alicia to the theater to see Pavlova in the thrilling *Autumn Bacchanale* in which, as a bacchante, she danced across the stage in a frenzy of abandoned joy. The child was excited, but that was all. Her mother felt that the time had come for Alicia to see great dancing, so she knew it was time to show her Pavlova again. She had obviously not missed a step of the dances at His Majesty's, and if such mediocre choreography could make so deep an impression upon her, what effect would Pavlova have at this stage in her artistic development?

Very soon thereafter Pavlova gave an evening of popular *divertissement* at the Queen's Hall. Alicia and her father went on a warm summer evening to see the greatest dancer within living memory and, possibly, the greatest dancer of all time.

Though Alicia was silent on the way to Queen's Hall, she hoped that her father had taken seats in the circle. She knew from previous visits to theaters that she was usually the smallest member of the audience, and when she happened to sit in the stalls behind a tall man, she found it rather trying to see what was happening on the stage. However, Mrs. Marks had taken care of the arrangements for this evening, and remembering how much more she enjoyed ballet from the circle at the Empire and the Palace, she suggested that Alicia should sit upstairs.

Once installed, the child was more than pleased with the clear and unobstructed view of the stage. Her father had bought her a souvenir program containing pictures of the great ballerina in all types of exotic costumes and graceful poses, as well as a smiling photograph taken with a swan, in the garden of Ivy House at Golders Green, which had become her permanent home.

To the *Glow Worm* music of Hermann Finck, Alicia watched the popular *Gavotte Pavlova*, in which Pavlova wore a yellow satin dress with a train looped to her wrist. The yellow was more radiant than anything she had ever seen in Grandpa's workroom. The dancer wore it with all the elegance of one of the great ladies in the storybooks. She looked a *grande dame*, and how gracefully she moved! How clumsy Miss Thorne's best pupils seemed in comparison! One step seemed to melt into the next, producing a continuous fluid movement, just as individual notes of music harmonize to create an immortal melody. Dancing appeared to be her natural mode of expression. Never for an instant did it seem to be something she had learned in a classroom with a tinkling piano and a ballet mistress beating time on the floor with a stick.

As Pavlova dissolved from sight, Alicia sat transfixed in her seat. Her father knew exactly how she felt and merely exchanged an affectionate glance with her. Her enormous eyes still focused on the stage, anxious not to miss a step of the next number. Later, just before the interval, Pavlova danced *Californian Poppy* to one of Tchaikovsky's loveliest melodies. Alicia, who is passionately fond of flowers, was fascinated by this dance in which the poppy opened out in the warmth of the sunshine and then closed up as the cool of the evening approached. The child caught her breath as the dancer drew the scarlet petals of her dress upward over her face with a curious shuddering movement. She felt that Pavlova must be a great lover of flowers or she could never have danced with such expression and understanding.

Alicia used to feel sorry for the flowers in their own garden, as they shut themselves up for the night, trying to keep as warm as possible until the sun rose again in the morning. Pavlova must have felt like that. Perhaps she had flowers as well as swans in the garden of Ivy House, and perhaps she went out to see them at dusk to make sure they were in no danger from wicked insects or destructive animals. Even the most lovable of domestic pets can play havoc in a flowerbed, but Alicia was sure that Pavlova had a way with animals. One had only to look at that picture with the swan. Alicia had never seen anyone photographed with a swan before, but the swan seemed to enjoy posing for the picture and being fondled by Pavlova.

The house lights went up and the audience broke into a flood of excited chatter. Alicia was still tightly holding her illustrated program when her father leaned over to her. "It's very hot, darling. Would you like some ice cream?"

"No, thank you, Daddy," she replied. "But do you think I could see Madame Pavlova afterward?"

Her father was astounded by the suddenness and the nature of the request. One heard of dancers casting a spell over people, but no one who knew Alicia could have imagined her asking to meet the great Pavlova. Mr. Marks felt that soon he would not know his own daughter; Alicia, who was so shy that she never spoke to strangers or newcomers unless they first addressed her, and after answering politely in as few words as possible, would lapse into her former silence. She made scarcely any friends. Mr. Marks was entirely baffled by her eagerness to meet a stranger—and a grownup at that.

"Madame Pavlova would not know us, dear, even if we went to see her," ventured Mr. Marks. "What makes you think you would like to meet her?"

On Alicia's lap the souvenir program lay open at the page featuring the picture of the ballerina with her favorite swan.

"I'd like to see her, Daddy, because she is kind. She loves animals and flowers. Please, please, Daddy, go out and see if we can meet her afterward. I'll be all right. I'll stay here in my seat and look at these pictures. I promise not to move. Do go, Daddy!"

The bewildered Mr. Marks made his way to the entrance hall, wondering what to do.

(*continued on page* 53)

Markova at the age of eleven.

ballard-jarrett

names in the News . . . .

David Adams and Lois Smith, principals with the National Ballet Company of Canada, directed by Celia Franca which makes its first American appearance at Jacob's Pillow during all-ballet week August 4 to 8. The Lee, Mass. festival, conducted by Ted Shawn, starts the week of July 3rd.

Backstage at the Opera House in Rome: l. to r., leading dancer Guido Lauri, guest artist Marina Svetlova, choreographer Boris Romanoff, Attilia Radice, Italy's leading ballerina, conductor Ziina and guest Tatiana Chamie, ex-Diaghilev dancer now a choreographer and N. Y. teacher.

savio oscar

serge lido

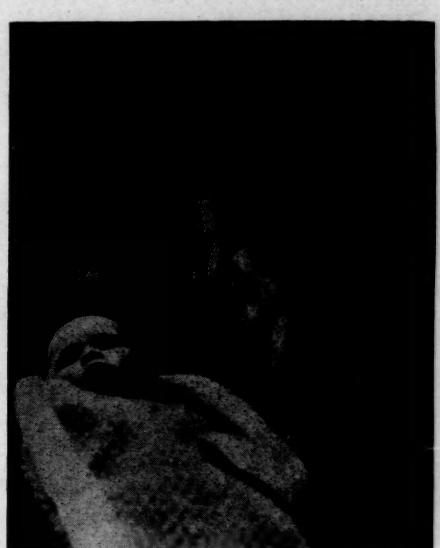
Above: Jean Cocteau adjusts the costume of Veronika Mlakar in Munich, where "La Dame a la Licorne" (The Lady and the Unicorn) was premiered on May 9, choreography by Heinz Rosen. Cocteau wrote the story and designed costumes and sets, inspired by the famous Cluny Museum medieval tapestries. Right: A backstage meeting about "Herakles", latest ballet of Janine Charrat. L. to r., poet Jacques Prevert, Mme. Picasso, who designed the sets, Pablo Picasso and Charrat.

serge lido

alfonso

Rosario and her new partner Roberto Iglesias opened in Madrid on May 5th and danced to a capacity house each night. The company, including dancers, a singer and a guitarist performed for the 1st time since the Rosario-Antonio split last December. The much-awaited debut of Iglesias proved to be a personal triumph for him. The entire company was enthusiastically received.

baron



Moira Shearer, wife of writer Ludovic Kennedy and her young daughter, Ailsa Margaret. Because of an ankle injury Shearer was unable to fulfill her arrangement to appear as guest artist in the spring season of Sadler's Wells. She has recently signed a movie contract with Alexander Korda, reserving the right to appear with a ballet company.

serge lido

At the Chatelet Theatre in Paris. On May 19, 1953, exactly 44 years after the Diaghilev Ballets Russes made its first appearance, the Paris Assoc. of Critics & Writers of the Dance presented the theatre in which the event took place with a bronze commemorative plaque. L. to r.: Alicia Nikitina, Constantin Tcherkas, Luba Soumarokova, Alicia Markova, Anton Dolin, Lucia Chase and Colette Marchand.

serge lido

George Zoritch and George Skibine, of the Marquis de Cuevas Co., rehearse a pas de deux from "Antinous" in an appropriate setting in Bordeaux, the city in which the ballet was premiered.

.... in Schools and Colleges

The premiere of "The Condemned Hunter" (left), choreographed by Willam Christensen, was one of the ballets performed at the spring gala festival of the University of Utah's Theatre Ballet. Mr. Christensen, Director of the group, has just finished his second year as Prof. of Ballet at the University's drama school. The student corps de ballet had as guest artists Leon Danielian, Salley Bailey, Nancy Johnson and Gordon Paxman.

Raoul Gelabert, French-born dancer, rehearsing his N.Y. group for fall concert presentation. Gelabert performs and studies in France and the British Isles this summer.

max

Mary Skeaping, ex-Ballet Mistress of Sadler's Wells, who recently had a great success when she re-staged a full-length production of "Swan Lake" for the Swedish Royal Opera Ballet, is shown here teaching a special summer course for teachers from all over the United States at the School of Ballet Repertory, N.Y.C. This summer's course will be July 20 to 31st.

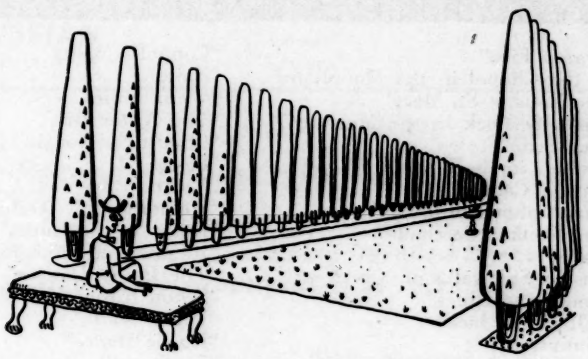
Students from Texas State College for Women have brought to life the story of the famous Texas outlaw, Sam Bass in "Sun and Sage: The Saga of a Texas Cowboy". Choreographed entirely by modern dance students at the College under the supervision of Dr. Anne Schley Duggan, preparation for the ballet included research into the life of Sam Bass, a study of cowboy habits and regional folk songs. First performed 3 years ago, the dance has been given on tours throughout the Southwest and on television.

the choreography of Gardens

text and sketches by Lawrence Halprin

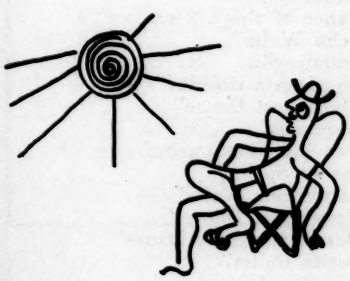
from "Impulse", thanks to Halprin-Lathrop Studios

● It has been remarked that my gardens are like stage sets for a dance in that they are designed to determine the movement of the people in them. This is the result of very conscious effort on my part. Gardens in the past were primarily designed to be looked at from one vantage point. This produced a terribly static garden, one lacking in any real sense of participation. You were intended to sit here on a stone bench and look down a long vista to a bird bath at the end.

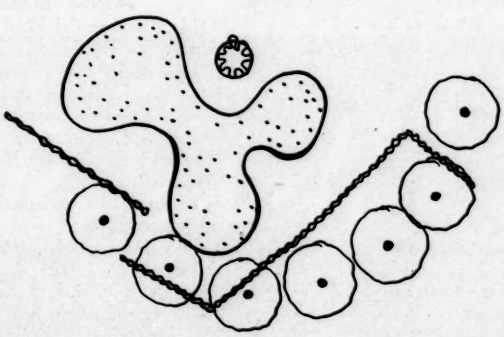


In the days when this particular theory of garden design originated, it was a perfect reflection of the lives of the kings and courtiers for whom the gardens were built; appropriate to the ornate costumes, the elaborate headdress and the formal court dances of the time.

Our lives have changed over the years. So have our dances and our gardens. We are no longer content to sit stiffly in the garden in our best Sunday clothes, protected from the sun by a frilled umbrella.



Our gardens have become more dynamic and should be designed with the moving person in mind. Our garden space has become a framework within which activities of all sorts take place — games, barbeques, walks, swimming and even, at times lounging. As a framework for movement activities the garden can influence our lives tremendously. If it flows easily in interesting patterns of terraces and paths, varying its texture of paving underfoot, and its foliage backgrounds, and fences, all rhythmically united . . . then it can influence people's movement patterns, and its spaces take on the fine sense of dance-like design.



If the garden pattern remains static, undirectional and purely decorative, our kinetic experience in it will also be limited, circumscribed and continuously frustrating.

We are coming to realize that our everyday surroundings have tremendous importance in their influence on our emotional lives. The art process must be a total and continuing experience rather than compartmented into museums, theatre, or symphony concerts. If the kinesthetic sense is satisfied at a dance concert and left dormant during the week, we are only half alive. But if it can be cultivated and encouraged in our daily lives, in garden and house and all our environment, by designing for constantly pleasant movement patterns, our lives can be given the continuous sense of dance.

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"Let Me Call You Sweetheart"
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"You Made Me Love You"
"American Patrol"
"Marie"
"12th Street Rag"
"Dinah"
"Bye Bye Blues"
"A Pretty Girl is Like a Melody"
"It Had To Be You"
"Whistle While You Work"
"No Can Do"
"You Are My Lucky Star"
"Jalousie"
"Swamp Fire"
"In the Chapel in the Moonlight"
"The Bells of St. Mary"
"Three O'Clock in the Morning"
"Oh, Marie"
"Orchids in the Moonlight"
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"Le Spectre de la Rose"
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"Waltz" (M. Levitsky)
"Coppelia Waltz"
"Naila"
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"The Water Bug"
"Chopsticks Boogie" (Ballet Boogie)
"Pavane"
"Vienna Life"
"Humoresque" (Tschaikovsky)
"Dance of the Hours"
"Romance" (Rubinstein)
"The Ballet Dancer"
"Schon Rosmarin" (Kreisler)
"Faust Waltz"
"Rustic Dance"
"Le Secret"
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"Dance of the Scarecrows"
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"Hoop-Dee-Do"
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"Wyoming"
"Mary Had a Little Lamb"
"Penguins on Parade"
"The A B C Song"
"The Land of Make Believe"
"Mickey Mouse's Birthday Party"

MODERN

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"Swamp Fire"
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"Caravan"

SPANISH

"Alegrias"
"Paso Doble"
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"Garrotin"
"Carmelita"

HAWAIIAN

"Little Brown Gal"
"My Little Grass Shack"
"Beyond the Reef"
"Malihini Mele"

RUSSIAN

"Trepak" (Tschaikovsky)

FRENCH CANCAN

"Galop" from Orpheus

INDIAN

"Dagger Dance"
"Tenemaha"
"Pale Moon"

CHARACTER

"Mexican Hat Dance"
"Chiapanecas" (Clap Hands)
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"Irish Washerwoman"
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at the Age of Thirteen

by Diane Adler

● My friend and I reached New London and went immediately to that summer evening's concert at Connecticut College's Palmer Auditorium; it wasn't too full a house but the audience has grown steadily each year since then. I had been making fun of José Limon's name, not knowing how to pronounce it or who he was. First on the evening's program was the Dudley-Maslow-Bales Company. My reaction (which has since changed) was not much more than apathetic. Next on the program was the première of Doris Humphrey's new work, "Invention." Dancing it were to be Ruth Currier, Betty Jones, and José Limon. When the curtain rose Mr. Limon did a short solo. I was suddenly breathless, spellbound, held completely paralyzed, on the edge of my seat. Forgotten were the jokes about his name. This person, this moving, beautiful, terrifying entity on stage was everything I enjoyed seeing. At the end of the dance I was exhausted. There had been a complete kinesthetic reaction between the figure on stage and myself. Finally, when I got hold of myself I let loose and applauded with everything in me. I cried, and I laughed, every emotion just welled up in my throat all at once so that I was too small to contain it. This was what I wanted to do! to be able to dance!

That night I didn't sleep, I talked about what I had seen, I relieved that terrible lump in my throat by verbalizing about this new and sweet mystery that I had witnessed that evening. And everything I said culminated in one resolution, I was going to study and maybe, someday, I would be a dancer. All thoughts and plans brought me to the same conclusion. All roads lead to Rome? Well, if Rome is the symbol of the ultimate then all roads, for me, led and continue to lead to Rome.

an Interview with Jose Limon

● I had made an appointment with José to interview him during one of his rehearsals with Doris Humphrey. It can be understood that I was a little uncertain as to how much I could get done under rehearsal conditions what with getting the interview and wanting to watch a little of the rehearsal.

The more-or-less informal chat began when I asked the bold question, "Why do you dance?"

His answer was simple and direct. "I enjoy and love it. There's nothing else I would rather do. I saw dancing and I lost my head and my heart."

José came to New York to study painting. He went to the various exhibitions and saw that all the contemporary artists were imitating the French painters like Picasso and Braque. "I didn't want to imitate," he said. "I didn't know where I was; I lost the impetus for my art."

He had seen ballet and tap and some other forms of dance but what he saw never made him think that he would ever want to be a dancer. He had friends who were interested in the dance and they introduced him, through a series of concerts, to modern dance. "I lost my way and saw nothing else." His friends suggested that since he'd lost the impetus for art, his prime aspiration, and loved modern dance so much, and that it was after all art in another form, that he should study it.

The fact that he switched from painting to dance

was not a case of sublimation by any means, it was "complete reality for me." There was nothing else. He wanted to be a dancer, good or bad, just so long as he danced.

This realization was the biggest and most exciting thing that ever happened to him in his life. It just hit him. "Dance was to be my life; my hobby, my profession, my avocation, my expression, my work, my everything!"

José felt that no type of dance other than modern could give him what he wanted. For him its profundity, its seriousness, its dramatic force and proportions, and the momentous experience that he gets from it, all combine to give him something that no other type of dance or expression can give him. "It's so majestic and gracious an art form. It is not superficial. It is exacting, demanding and brilliant."

One of the contributions of modern dance is its freedom where individual style is concerned. Under these circumstances there is no need to imitate and its appeal, for José, was even greater because of this.

José's friends knew Doris Humphrey and Charles Weidman and it was through them that he started to study at the Humphrey-Weidman School. He was twenty-two years old when he came to them. He realized it was a late age at which to start dancing, particularly if you wanted to make it your profession, but he wanted it enough, which was the important thing, and he was willing to work hard jumping all the hurdles. "It took me about five years to really get my body into shape and to respond to the movement that I felt.

"Doris Humphrey and Charles Weidman taught me everything I know," he said. "I was with them as a pupil and in their group for ten years. I was with them during the most exciting period of modern dance in the United States and Europe, the late twenties and thirties." There was a revolution going on in dance at that time. Old ideas were being uprooted and changed or thrown out and new ideas were being planted and taking root. Modern dance was taking a foothold and making a place for itself. He said, about that period in modern dance, in the kind of nostalgic tone that made me wish I had actually lived through it instead of reading about it on the printed page that "New things were always happening. There was nothing to compare with it before and nothing to compare with it now." It made me realize how much he knows and can understand, because of having been an integral member of that movement and having felt its impetus.

Dance of that period was created for the people. It was highly philosophic, creative and intellectual, but yet, it was simple in its presentation. It never tried, as today's young dancers try, to become so cerebral that it lost sight of what it was trying to depict — that it lost sight of life. It's too bad that these young dancers never lived, as dancers, through that rich period, because what they create is sadly lacking in simplicity and directness. It is often static and too involved, succeeding only in confusing and interrogating its audience.

louis melancon

Jose Limon and Doris Humphrey consult about the new Benjamin Britten ballet which they will present at the 1953 New London Festival.

All that José was telling me came through as I watched Miss Humphrey create and rehearse her "Deep Rhythm" to music of Surinach.

The rehearsal was a wonderful experience for me and as I watched José go through it I thought about what he had said. He had turned from one form of art because he didn't want to imitate, into another in which he didn't care if he ever became more than good. To the outside observer these two cycles are closed. José creates without imitating and he has become infinitely more than just "good".

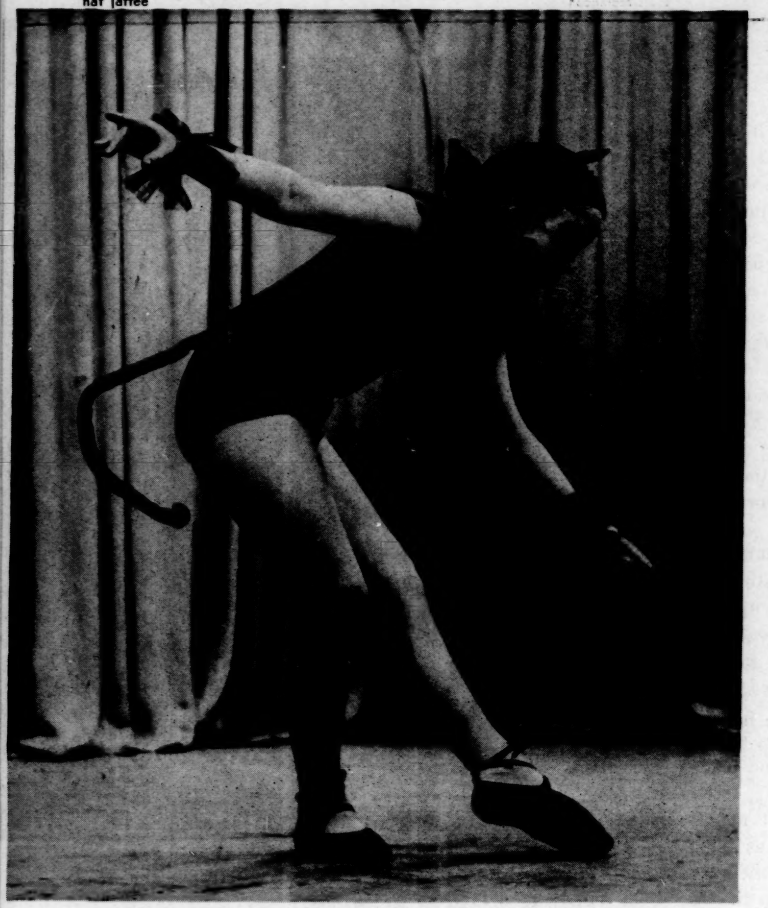
THE END

• Thank you and Good-bye •

This is the last issue of DANCE Magazine which we, as students of the High School of Performing Arts, in New York City, will be writing collectively as Contributing Guest Editors of THE YOUNG DANCER Section under Regina Woody's direction. It has been a wonderful experience for us and we have enjoyed it. We hope you have enjoyed reading our issues as much as we have enjoyed writing them.

Electa Arenal — ***Roberta Bernard***
Lloyd Katz — ***Rosemary Weekley***
Jo Taylor — ***Diane Adler***

nat jaffee



Joan Lee Victor, a student of the Minna Bailis School in Brooklyn, N. Y., in "The Waltzing Cat", her solo dance in the school's spring recital.

on the 1953

Dionne Miesenhelter a soloist in the production of "Slaughter on Tenth Avenue", choreographed by Virginia Lee, at the Arthur Murray School, York, Pa.

young Dancers section

. . . to be continued in the August issue

Recital Scene. . . .

From left to right: Ten year old Diane Lee Kapes, is a pupil of Margaret Troll in Hazelton, Pa. Fifteen year old Dionova studies with her teacher-mother in Concord, Cal. Five-year-olds Don Hyde and Gail Shirley in the fourth annual dance revue of the Cione Studio in Phoenix, Ariz. Ten year old Pamela Wilson practices for a recital at the Mary Goddard Davidson School of Ballet in Newton Highlands, Massachusetts. Eleanor D'Antuono, thirteen year old student of Virginia Williams in Malden, Mass., rehearses for the spring concert.

b. sladon

←

Students from Jane Maynor's Academy of Dance Arts, Memphis, Tenn., in "Peter and The Wolf". The Cat was danced by Jane Maynor, Peter by Manoli Agulli, the Bird by Joanne Dixon, the Duck by Sandra Shook and Eloise Ransey, Deanne McClure and Elaine Crawford were the Hunters.

A group from Helen Butleroff's Young Dancers Ballet Co. performing "A Child's Fancy". The solo dancer is Diane Rivera in the part of the Hungarian Doll. The youthful troupe has performed at Hunter Playhouse and the 92nd St. "Y".

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Report on the Orient

(*continued from page* 20)

However, I was not able to stay and see the completed productions as contract commitments compelled me to be on my way to China and Japan.

Modern Japan still reflects its ancient heritage of ceremonial politeness and formal graciousness in its daily affairs. Here is a land where the artist is really esteemed! While I was there Szigeti, Gieseking and Traubel performed there and they all expressed the same impression. The Slavenska-Franklin Co. found, when they arrived in Tokyo in May, that they were received with parades, confetti and receptions of a kind they had never before encountered. They too were brought over by Mr. Watanabe of the Meinichi — one of the leading Japanese newspapers. It is the custom in Japan for newspapers to sponsor cultural and artistic events.

Ballet is very strong in Tokyo today. Sonia Arova, now with the Dolin company, appeared here earlier this year with much success. Shortly after, Lifar and other stars of the Paris Opera visited.

I made it my business to look into all forms of theatrical art in Japan, and invariably I found them to be of supreme excellence and according to the highest standards of professionalism. Of course they all have a long and well established indigenous culture behind them. Performers and audience alike come to the theatre with a sense of deepest respect.

I taught some company classes during my stay at the Komaki Ballet Studio and was inspired by the striving for perfection, the persistent effort for precision in technique I found there. It's like the returning to an earlier age to come upon ballet classes in which all the students are fired with zeal, with devotion and dedication, with full respect for the teacher and the art itself. Mr. Komaki, I learned, was himself a student of Russian ballet masters in Shanghai, and is the actual founder of classic ballet in Japan today. He is an excellent teacher and choreographer and the present popularity for ballet in all parts of Japan is due largely to his efforts.

In one respect dance in Japan is like dance in America — you find it everywhere, in all entertainment fields, vaudeville, revues, movies, and concert form. During my tour I saw "Prince Igor" and a complete "Coppelia" in Takarazuka — an incredible village in the wilderness entirely devoted to entertainment of every kind — from its massive 4,000 capacity theatre, to a minor Coney Island for children. The great theatre is packed twice a day, every day. Its stage is tremendous,

comparable to the finest stages in the greatest theatres in the world anywhere — equipped to the hilt with lights, sets, staging devices, etc.

I saw many exciting shows there, but what impressed me enormously was the pervading seriousness of attitude in all the theatres. Even strip-tease shows (a form that sprang into popularity with the American Army occupation forces) are rehearsed down to the minutest details.

I found the Japanese audiences extremely artistic, sentimental and romantic. For these reasons they lean towards Continental ideas rather than American — and perhaps that is due to their newness with ballet. Classical ballet has come into full popular appeal only since the war, and is still a young art form for them. Audiences are still exploring the excitement of the classical repertory. I think it will take a little time before they get around to modern ballet.

To me one of the very great theatre arts of the world is Japan's Kabuki Theatre. This is a dramatic form that builds a considerable amount of dance-pantomime upon the words. It is very old and highly stylized. I had the pleasure of meeting some of the leading stars of this highly specialized art form. As always, they left me spellbound by the perfection and intensity of an art which they started to learn in their infancy, developing its potentialities within themselves year after year. Though I did not understand the words, their powerfully graphic movements made everything very clear. They have a projective power which is almost unbelievable and unfailingly moving. The performers are all men.

The dance has a great future in the Orient. The success of so many foreign artists on tour is encouraging managers to call in ever larger groups more frequently. I anticipate that very soon international companies will include the Orient in their standard tours. That is, provided something is done about the various currency restrictions that inhibit communication all over the word. At least for the arts, I feel, they should be abolished. THE END

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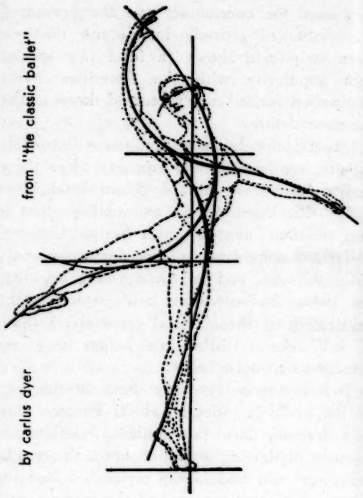

There is always the problem of borderline pupils, who might be the best in Class 2, we shall say, or the weakest in Class 3. In that case the teacher must take into consideration the personality of the pupil. Is she the type who tries hard to equal those better than she, or is she easily discouraged if she feels she is not keeping up? In the Sergei Temoff School, where I teach, we have solved this problem by offering what we call "class preparatory lessons." These we give at a price greatly reduced from that of regular private lessons. We allow the student to take no more than four of these lessons because they are a financial loss to the school. Their purpose is to drill the dancer on steps which she may have failed to grasp in her previous training. The lessons are given without music; they last ½ hour if only one pupil is taking, 45 minutes for 2, an hour for 3 or more. We require that any pupils entering Grade I late in the term take them. If they are given to pupils preparing for Grades II, III, or IV, we usually have them come early enough to do barre work alone before the lesson begins so that the full time can be spent drilling them on their weak points.

One sees that there is an interlacing of classes after the elementary grade has been completed. It is possible to combine the children's classes in the advanced group with the teen-agers, or the teen-agers with the adults. Before that stage it is inadvisable to do so because the mental capacities are too limited in the child under 11 to expect her

The Graded System

By Carolyn Parks

to grasp the reasons for the strict rules taugh in Ballet. As an example, from the beginning she is taught that her hips and shoulders are always either perpendicular to or parallel with the barre, depending upon whether she is grasping the barre with one hand or facing it. Because of the emphasis put upon that the very young child automatically learns it and puts it to practice, but until she is approaching teen-age she does not understand that the reason for that rule is that Ballet is evolved on the principle of the turn-out, which can only be accomplished if the body is correctly held.

The academic approach to Ballet which I have endeavored to present in this article has been tested for three years only and in that time many changes have been made, which proves that the teaching of Ballet is not a static thing. No teacher can continue to teach the same for years on end without becoming outmoded. There are many steps which he may take to prevent this, such as joining good organizations of dancing teachers (organizations whose standards are high as regards the art of the dance rather than its commercial value) or he may study with any of the many good teachers in our country or abroad. But the important point is that he must adopt a method by which he is to teach. I offer this system only with the thought that every Ballet step has been included and there is a time set for the teacher to explain it thoroughly.

CONCLUSION

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Season in Review

Martha Graham

(*continued from page* 6)

for the company without Miss Graham, can attribute its thematic roots to "Dark Meadow." Like the older work, it also celebrates in abstract terms the miracle of nature's renewal. But its celebrants are many, its songs more lyric, its ritual more playful. With a backlog of performances at the Rothschild season a few weeks prior (reviewed in the June issue of DANCE Magazine), "Canticle" had achieved just the right measure of lissomeness.

"Diversion of Angels," also for the group without Miss Graham, is, like "Appalachian Spring," a dance of fulfillment in which the central couple stand staunchly side by side at the conclusion.

The principals in "Diversion" are almost not people but kinds of energy. Pearl Lang was the "energy-of-passion." She tilted in off-center extensions, or pulsated her upper body in sharp contractions, or dropped into violent spread falls, all the while cutting through space like a flame.

Helen McGehee, on the other hand, was all quicksilver as the "energy-of-fulfillment" — Natanya Neumann danced as though there were warm sun on her shoulders, a serene song in her ears. She made a beautiful contrast to the high-bounding male corps and the tremulous, pulsating procession of women. Miss Neumann was warmly supported by Bertram Ross.

Norman Dello Joio's score for "Diversion" remains, like Aaron Copland's for "Appalachian Spring," as fresh and adventuresome as the day it was first done.

While Martha Graham constantly returns to the theme of survival through love, she sometimes does an about-face and poses the more tenuous one of the artistic survival through renunciation of love. This idea has motivated two of her greatest works — the imperishable "Letter to the World," and "Deaths and Entrances." While the artist (Emily Dickinson) in "Letter to the World" accepts her creative destiny, the artist (Emily Bronte) in "Deaths and Entrances" conquers her destiny.

In "Deaths and Entrances" Miss Graham proves once and for all that her dance language — because it accumulates outward from a pulsating center — can fuse the real and the remembered — the past and the present — with complete logic.

The action takes place in a single evening — perhaps in a single hour — as the artist relives the events and renunciations that have led her to her present state. There are lost lovers (woodenly portrayed by John Butler and with just the right touch of rebelliousness by Robert Cohan) and a lost childhood.

And there are her sisters! It would be hard to find a scene in all of theatre to equal the opening one of this work — with Jane Dudley, Pearl Lang, and Miss Graham as the three "doom-eager" Bronte sisters hovering over a chess board, snatching at the pawns in their strange game of life. They resembled three furies — their eyes blazing — their necks taut — their profiles pale against the somber space behind them. All three danced as though catalyzed by their mutual proximity. They transmitted energy to each other like participants in some Olympian relay.

Only in "Night Journey" does Miss Graham let her basic philosophy extend to the acceptance of death. Like "Deaths and Entrances" it is a dance of remembrance. Jocasta, at her hour of suicide, relives her relationship with her husband-son, Oedipus. It is a life whose contrariness to the ordered human pattern must lead only to self-destruction.

Bertram Ross, new in the Oedipus role, established the tragic intent from his very first entrance. He had the air of a boy grown too quickly into manhood. It was a high note to start on, but Miss Graham carried it beyond, piling intensity upon intensity as only she can do.

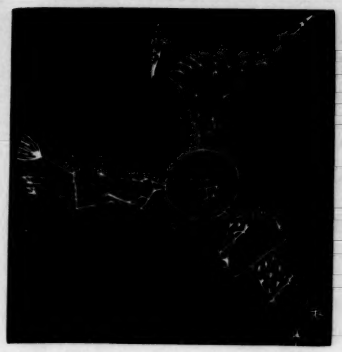
When "Night Journey" was first performed six years ago, its chorus, like the chorus in a Greek tragedy, had a sweeping inexorableness. When they seethed onstage with their arms extended before them, their bodies sucked in, their faces clouded, one felt the supernatural power that was driving them. But the present chorus was lighter in impulse and more like an embellishment. And Helen McGehee as their leader, approached her monumental role rather timidly.

Part of this lightening of impulse in the chorus stems from the fact that Miss Graham has lately been developing lyrical dancers. They are closer to ballet in the poise of their arms, the freedom of their legs, the willowiness of their torsoes. Although they are in a sense more fully trained than Miss Graham's earlier companies, they are not so close to her own personal style. And so a work like "Night Journey" becomes a little split in stylistic unity.

But abstractly speaking they are lovely to behold and completely dedicated as performers. In addition to the principals, the company consisted of Patricia Birsch, Miriam Cole, Mary Hinkson, Linda Margolies, Leslie Snow, Jack Moore, and David Wood.

There was a small orchestra conducted by Simon Sadoff, the best musical director Miss Graham has had since Louis Horst. The ever-sensitive Jean Rosenthal "choreographed" the lighting. And the season was presented by Gertrude Macy and the Katharine Cornell Foundation. Many thanks to them.

THE END



and ye shall find

free (?) time can be arranged.

With this problem in mind, we made a survey of all the issues of DANCE Magazine in the last twelve months. We cannot help but come to the conclusion that there is virtually little that the harassed studio manager and teacher cannot find in its issues. Even inspiration is within its covers. Item by item the magazine can be used for practically every need.

1. Teaching material and ideas
2. Routines, or sources for routines
3. Current events in every field of the arts wherever dance is used
4. Advertisements to inform the reader of the availability of materials
5. A Studio Management series
6. Pictures of famous dancers — an inspiration and a guide to students
7. Historical dance data
8. Important facts for young professionals dispensed through such articles as those written by officials of AGMA
9. Reviews of recordings to aid in the choosing of music
10. Information about what goes on in other schools, which helps in evaluating one's own efforts
11. An outlet for promotion and publicity through recital pictures and advertising space
12. Reviews of books on and for the dance

The magazine is, although we hesitate to use such a stuffy term, a reference and source book. Just as all cultural pursuits have their reference sources and libraries, dance has DANCE Magazine. Perused for pleasure, it can also be utilized for knowledge and profit. **When seen in this light, it isn't difficult to find the hour a month in which to read the issue.** And remember, the staff of DANCE Magazine is ready, willing and able to answer your questions, or to direct you to the proper sources. Have you used the magazine to its capacity? Think about it and make sure you have your own copy.

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Progressive Tap

It may interest you to know . . .

by Johnny Mattison

• The prime requisites of the professional tap routine are: modern phrasing, suitable styling, and good staging.

• Music arrangements for tap dancing, or for any phase of dancing, should enhance the routine—not compete with it.

• The pianist when playing for tap dancing should refrain from sustaining the musical tones, unless there is reason to do so; sustaining musical tones by use of the loud pedal tends to obscure the clarity of the tap sounds.

• An evenness of tempo is required of the pianist when accompanying tap dancing —a ricky-tick piano accompaniment motivates a better-late-than-never beat.

• A melody containing a minimum number of notes is much more appropriate for the tap dance than one having a plethora of notes.

• There are those teachers who adhere to outmoded and inept teaching methods. They refuse to keep abreast of current dance trends because they teach the children of only the best families, who have no aspirations for a professional career but study dancing merely for the development of poise and grace. But the culture-conscious dance teacher must remember that poise and grace cannot be gained from the dance unless the movements of the dance lend themselves to grace and poise.

• A study of Modern Dancing is highly recommended to the serious dance student who would further his styling in tap, or any other dance phase. Modern Dancing should be included in the curriculum of every dancing school.

• The insertion of "leaps" into a tap routine should be held to a minimum, lest we become a nation of high jumpers. This fault of heavily loading a routine with classical acrobatics is due chiefly to lack of dance knowledge on the part of the pseudo-artistic dancer who has learned the tricks of the trade without learning the trade.

• Tap dancers must not bounce on any step unless the step consists of a "hop", or a "jump". The saltant steps with more bounce to the ounce are a throwback to the outdated style of buck dancing.

• When selecting metal dancing taps, both heel and toe, the tonal quality should be seriously considered; the correct foot gear will add artistic excellence to the various nuances of "accents", from light, medium, and loud.

• Eight contrasting one-measure phrases of dancing can be arranged 40,320 different ways. This is not as fantastic as it seems when one considers the thousands of melodies that have been composed from only twelve tones in music.

• Imitation of a teacher's work is a sincere compliment to the person being imitated, but borrowing a teacher's knowledge and passing it off as one's own, is strictly for the aviary.

• Most teachers are hard working and sincere in their teaching efforts; they will spend several years training a pupil, and are always ready to tender advice and lend personal support, but not all pupils are grateful. This paragraph is directed to those pupils, who, after tasting success, fail to give due credit to their teacher. These ingrates must bear in mind that the same people that they meet on their climb to the top, are the same people they'll meet if they have to come down.

• In conclusion, I leave you with this thought: judging from the shape of a whale, dancing is far better for the figure than swimming.

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● Today the children in the typical small town of Middletown. New York, are more dance conscious than ever.

Middletown is located 70 miles north of New York and has a population of 23,000. The total value of retail trade is estimated at approximately $40,000,000.00 annually and dancing instruction is cheerfully afforded. The present interest in dance here is all the more interesting when one considers the history of Middletown.

First established just after the Revolutionary War, the town fast became a moderately prosperous farming community. This meant that the children of the area had wearisome chores to perform on the farm; planting the crops, haying the fields, milking the cows, and so forth. At that time, the only entertainment in which the children could participate were church and fraternal organization festivities, and these were infrequent. However, later when more prosperity brought machines to do much of the manual labor of the farms, the children had more leisure to enjoy some recreation.

Of all the modern conveniences and luxuries which are now available in Middletown, television is most responsible for the new interest in dance. Now that one out of every four people in Middletown owns a television set, the children of this rural area can see dancing every day right in their own homes, instead of in an occasional movie. With the coming of TV, came also the cry from the children, "How can I learn to dance like the stars on TV?" Parents were not long in noticing this new interest. They soon realized that good dance instruction might be valuable to the children, as well as bring peace to the household.

Middletown's Lucile Ogden rose to the situation and, six years ago, started her own dance studio. Her studio is located on North Street, a main commercial boulevard in the city, and has the distinction of being the only institution of its kind in the area. Since Middletown is on Route #17, a direct highway link between New York and the Middle West, thousands of tourists and vacationists from every section of the nation drive their cars past the studio every year.

Mrs. Ogden had her ballet training in New York, and later taught, pioneering in the Mid-Hudson Valley. She now maintains several full and part time assistants. The curriculum at the studio consists of ballet, character, tap, ballroom, round, square and folk dancing.

Because the dancing stars on TV serve as the great impetus to these children, Mrs. Ogden is careful to say to her pupils that they cannot get along without the same kind of hard work that the stars, whom they see in television, and whom they would like to emulate, have had to experience — that dancing is an art, but if the pupil thinks about it as simply that and not as something which is also toil, then not much progress will be made

I. Shyke

In the rich Hudson River Valley agricultural area around Bear Mountain lies the town of Middletown, N. Y.

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Glazounov: RAYMONDA (Suite from the Ballet) Capitol, 12" Record, P-8184
Glazounov: RAYMONDA (Suite from the Ballet) Vanguard, 12" Record, Vang. 432

"Raymonda," the first of Glazounov's ballets, dates from 1898, at which time he had reached the flowering of his enormous talents. I. A. Vsevolojsky, Director of the Imperial Theatre at St. Petersburg, had also been responsible for commissioning Tchaikovsky's "Sleeping Princess" and "The Nutcracker." Now he sought a large scale ballet in the Tchaikovsky-Petipa tradition from the pen of Glazounov, the logical successor to Tchaikovsky. Petipa, with his Napoleonic capacity for work, set to work on a book with Lydia Pashkova as his collaborater.

On January 7/19, 1898 their combined labors saw fruition on the stage of the Marinsky Theatre, St. Petersburg; "Raymonda," a ballet in 3 acts and 4 scenes. Book: Lydia Pashkova and Marius Petipa. Music: Alexander Glazounov. Choreography: Marius Petipa. The famed ballerina O. O. Preobrajhenskaya danced the title role.

Here again we have an example of the popularity of the music for a ballet exceeding the popularity of the ballet itself. While "Raymonda" has remained in constant performance in the repertoire of the Marinsky (later Kirov) and Bolshoi Theatres, the ballet saw little of the western world except for fragments in sporadic European performances. It remained thus until March 12, 1946 when "Raymonda" was given in a shortened version as reconstructed by Alexandra Danilova and George Balanchine for the Ballet Russe de Monte Carlo with Alexandra Danilova dancing the title role.

The two performances of the music from the ballet are presented here in the form of suites. Oddly, the two suites differ enough for this reviewer to have the unique pleasure of suggesting both! All this dependent, of course, on how much one likes "Raymonda."

The performance by Manuel Rosenthal and the Paris Philharmonic on Capitol is much the more complete of the two suites, following the fairly standard numbers collected and published in suite form by Belaieff in Leipzig in 1898. This performance presents a fairly coherent story of the ballet and the dances are in the sequence presented in the Balaieff score. Recorded sound is excellent, surface noise at a minimum, and although tempi are inclined to be heavy here and there in the variations the performance is generally fine.

The recording by Vanguard in which the Orchestra of the National Theatre is led by Yuri Fayer, and presents excerpts from the ballet which can be called a suite only by virtue of the fact that they are played in chronological order. The Vanguard version presents nine numbers of which five are duplicated in the Capitol performance, but the other four are hitherto unrecorded pieces of great charm. The disc is made further worthwhile by the absolutely authentic performance and tempi of the orchestra of the Bolshoi Theatre itself (masquerading as the "Orchestra of the National Theatre") under the baton of the oldest and most astute ballet conductor in Russia today. There is a sweep and a grandeur in this performance to be found nowhere else, although in Band 5 there is a slight distortion which creates "muddy" orchestral sound. Surfaces are good and on the whole orchestral sound is excellent.

Markova

(*continued from page* 29)

The child was set on meeting Pavlova and would obviously not take no for an answer. He was anxious to do his best for his daughter, but, having no experience of backstage manners and customs, he had no idea how people were received by theatrical celebrities. However, he went round to the stage door and saw a commissionaire, asking if he might send in his card to see Madame after the performance.

"She never sees any ov 'um after the show," the man answered. "You see gents in toppers with bunches of roses in their 'ands, and ladies wearin' enough diamonds to blind yer, but Madame don't see any ov 'um. She's 'ad by the end of the evenin' and just goes 'ome with 'er old man."

Being a friendly stage-door keeper, he went on to explain that Madame's "old man" was M. Victor Dandré, who was probably in the foyer. Nothing could be done except through him, so he suggested that Mr. Marks go around and have a word with him. The man at the door would point him out, since being Madame's business manager, he was well known both back and front of the house.

Mr. Marks hurried round to the main entrance and had M. Dandré pointed out to him. He looked to be quite human, so he walked up and addressed him without any hesitation.

"Forgive my intrusion," he began, "but I have brought my daughter to see Madame Pavlova dance this evening, and I wonder if Madame would be good enough to see her for a moment afterward."

"Who is your daughter?" asked M. Dandré simply.

Not daring to say that she was a mere child of eight, Mr. Marks replied, "She is a young dancer who has already attracted the attention of the critics, and she would be so grateful if Madame could spare her just a moment."

M. Dandré explained that Madame never received guests backstage after the performance and hoped that Mr. Marks' daughter would understand that the iron rule was never broken, even for grand duchesses. Seeing the look of bitter disappointment on the father's face, M. Dandré said that as Miss Marks was a dancer and had already been singled out by the critics, he felt that Madame would be happy to see her dance, if she cared to present herself at Ivy House the next morning at eleven-thirty.

Fearing M. Dandré might changed his mind, Mr. Marks thanked him sincerely and hastily returned to his seat. Alicia was overjoyed at the amazing news.

Christmas was the great moment for Alicia, when Pavlova, in an eighteenth-century costume danced, to a Tchaikovsky waltz, *The Belle of the Ball,* surrounded by all the beaux of the evening. She looked so young and lovely, just how Alicia hoped she might look when she grew up. No wonder all those handsome young men crowded around to pay her pretty compliments!

As Alicia moved into the aisle after the

(*continued on page* 54)

Posing at a photographer's studio when about nine years old.

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Markova

(*continued from page* 53)

performance, she felt a little dizzy with excitement, what with the dancing and the prospect of tomorrow.

"Daddy," she entreated, "could we go to the stage door and see Madame going home? It would be wonderful just to look at her!" Alicia always asked so quietly and so appealingly that he could never refuse any request she made. So they waited near the stage door for the better part of an hour.

The child held her breath when the great dancer emerged from the stage door and swept gracefully into her waiting car. She felt a sense of contact, perhaps unconsciously realizing that she had something in common with that famous ballerina and feeling a great sense of pride because she would meet her and dance for her before another twelve hours had passed.

It was Pavlova's hat that took Alicia's eye. It was so remarkable a creation that it still remains one of the most vivid memories of her childhood. In size it was enormous, in color it was black, and in style it was quite novel. A long black fringe hung from the underside of the brim, looking like gorgeous blue-black tresses.

Because Pavlova's *Dying Swan* was the rage at that time, and to the end of her career, it seems strange that she did not dance it on the occasion when Alicia saw her at the Queen's Hall. It is even worth noting now that Markova has made such a profound impression in the same dance, that she never saw Pavlova or any other ballerina dance it.

After that memorable visit to Queen's Hall, she saw Pavlova dance on only two other occasions.

"I was taken to Covent Garden to see her dance in *Giselle*", Alicia recalls. "I was quite young at the time, and I have to confess that the first act is a complete blank to me, but I was deeply moved by the second act. The story took hold of me, and I was moved by the sight of the Celtic cross in the forest. I remember Pavlova dancing in pale-green shroudlike draperies and not the traditional white ballet skirt favored by other dancers who have appeared as Giselle since Carlotta Grisi created it in the 1840s. I did not see the ballet again until Olga Spessiva and you danced it in London in 1933, the year before I first appeared in the role.

"The only other occasion on which I saw Pavlova dance was in *Don Quixote* with Laurent Novikoff. Once more the first act has faded out of my memory, but I shall never forget her second-act entrance. Pavlova was an exquisite vision in a silver dress and she traversed the stage in a series of dazzling *pas de bourrées* which made me, child though I was, slightly faint with excitement. I know that I can never hope to see their like again."

Mrs. Marks expected her daughter to return at a loss for words, as she herself had been after seeing Pavlova and Mordkin at the

La Chatte **at age 17.**

Palace. She was certainly not prepared for Alicia to burst in with the news, "I'm going to dance for Pavlova in the morning!" It was the mother's turn to be at a loss for words.

After the exciting events of the evening had been recounted, Mrs. Marks began to think about the next day. Was Alicia's practice costume all right? Had she a new pair of ballet slippers? Which hat and coat did she intend to wear? Nothing so momentous had happened to the family before, so they all went to bed in a flutter of excitement not exactly conducive to a good night's sleep.

The house was awake earlier than usual next morning. During breakfast, Mrs. Marks asked, "Have you got your comb?" and "Have you got a spare handkerchief?" When everything appeared to be fully organized, father and daughter left to call on the great Pavlova.

It is such a vivid page in Alicia's past that I never tire of hearing her own account of it.

"Clutching a little case containing my practice clothes, we went up to the impressive door of Ivy House. Daddy rang the bell and we were shown into the hall which was cluttered with theatrical baskets, all bearing the initials A. P. Madame was just about to embark upon another foreign tour, and the company's wardrobe was obviously being checked and repaired under her personal supervision at home.

"In a few moments Madame appeared, dressed in simple mauve draperies, looking very beautiful in her rather severe Russian way. I had always liked mauve, and after that day it became my favorite color, and for a long time I wanted everything to be mauve. I planted mauve flowers in the garden, so that I could cut them for my bedroom, where I persuaded Mother to give me mauve curtains to match my dressing gown. It became quite a craze with me as a result of discovering Pavlova wore the shade.

"Looking back on the visit to Pavlova's house I cannot imagine why I did not die of fright when the servant opened the front door. I used to be so scared of people at that age that I would do anything rather than meet strangers. Yet Pavlova did not seem to be a stranger. I felt that she had known me all my life and that we both knew all about each other. I was completely at home with her, and though I was so young I felt that we both spoke the same language and I could address her as an equal, quite fearlessly and without a trace of nervousness or self-consciousness. Later, at the age of fourteen, I felt much the same way about Diaghileff. It seems strange that I, a hypersensitive child should have no qualms about conversing with Pavlova and Diaghileff, the two most awe-inspiring and respected figures in the ballet world of their time. Even in my adult years I cannot recall meeting anyone else who put me so delightfully at ease as these two great Russian personalities.

"I had expected to dance for Pavlova at Ivy House, but she made it quite clear that she simply wanted to see me at the *barre*. She took Daddy into a sitting room and left him with a daily newspaper and some magazines and then conducted me to a spacious studio, where I changed into practice clothes in a little dressing room. When I was ready, Madame put me through some barre exercises, giving me valuable hints from time to time as she corrected me.

"'Your work is good,' she commented, 'and one day you should make a fine dancer. You must realize that your life will be all work, lots and lots of hard work, and unless you are prepared to face that and give up your pleasures in order to be a dancer, it is better that you decide now to do something else. You must not be misled when you go to the theater and see a ballerina cheered as she takes her call with her arms full of roses. That is just a fleeting moment of compensation in a life that is nothing but continuous work until the day you decide to retire. Think it well over before you make up your mind to dance for your living. Now go and change at once, or you will catch cold.'

"I retired to the little dressing room. Before I had a chance to get back into my street clothes Madame put her head round the door. She took stock of the things I had brought.

"'Where is your towel?' she asked.

"I confessed that I had not brought one.

"'Where is your eau de cologne?'

"I replied innocently that I had had a bath

(*continued on page* 56)

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Markova

(*continued from page* 55)

only this morning.

"'But you must be rubbed down,' she protested. 'Stay there until I come back.'

"She returned in a few moments with a Turkish towel and a silver flask bearing the initials A.P. and containing the most refreshing eau de cologne imaginable. She explained to me that I must have a thorough rubdown whenever I attended a class or gave a performance, otherwise I might take cold and that might quite easily finish my career. She showed me how to do it by rubbing me down herself with all the care she would have taken over her own child.

"'You must take good care of yourself,' she insisted. 'Everything depends upon your health if you are going to be a good dancer.'

"While she was talking I was admiring the exquisitely engraved silver flask. How I would love to have it for my own eau de cologne which I intended to purchase on the way home. For one brief moment I even considered stealing Madame's flask by slipping it into my case with my ballet slippers. I was afraid no one would believe that I had been to Ivy House and that the world's greatest dancer had seen my work and rubbed me down with her own beautiful hands. If I took her flask I could show it to people as proof that my story was true. On the other hand, it would also prove to them that I was a thief. I thought better of it, and resisted the temptation.

"I felt very happy as I left Ivy House, now that I had been close to my heroine and discovered what she wore, how she spoke, and where she lived. On the way home I asked Daddy to wait while I looked in a chemist's shopwindow. On a glass shelf I saw some wicker-covered flasks of eau de cologne, each bearing a ribbon bow of a different color. 'Daddy,' I asked, 'do you think that I could have one of those bottles of eau de cologne? I'd rather like that one with the mauve bow.'

"That was my one and only meeting with Pavlova. Later when I decided quite definitely to take up ballet as a career and was studying under Seraphine Astafieva, Pavlova looked in during a class one morning. She recognized me, laughingly referred to me as 'the little one,' and said that she was glad to see that I was working so hard.

"The last time I saw her I was sitting in a box at a Paris theater, watching the Diaghileff Ballet, of which I had then become a minor member. I had no solo work that evening, so I have no idea whether she even saw me, but I remember being told that she hated the two modern ballets which were performed—*Pas d'Acier* and *Pastorale*.

"When Diaghileff died in 1929 and ballet suffered a major collapse, Pavlova offered to take some of his dancers, including me, into her own company. Doubrovska, Woizikovsky, and Jazvinsky accepted her invitation. Much as I appreciated her kind gesture, it would

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have meant joining her corps de ballet. The idea did not attract me, after the four strenuous years I had spent working up from the bottom of the ladder with the Diaghileff Ballet, so I declined. Perhaps it is just as well, as Pavlova herself died a little more than a year later, and the ballet collapsed again."

Alicia's desire to possess a Pavlova souvenir was subsequently satisfied. She did not come into possession of the silver flask, but Madame Manya, who was Pavlova's dresser for many years and a genius in the difficult art of making ballet costumes, made many a *tutu* for Alicia during those early days of the Sadler's Wells Ballet, and she gave her some large brilliants which Pavlova had worn on the stage.

When Alicia danced the full-length version of *Le Lac des Cygnes* in 1934 at Sadler's Wells, Pavlova's brilliants adorned the crown she wore as the Swan Queen. Manya also gave her the woolen tights and sweater which Pavlova wore on the last occasion she worked with the company before her death, as well as the paper marguerite she tore on the last occasion she danced *Giselle* at Covent Garden. M. Dandré presented Alicia with a dark amber necklace which Pavlova often wore off stage, explaining that it was not a valuable piece of jewelry, but the one his wife liked best.

Later, Alicia acquired two prints, which used to hang in the great dancer's bedroom at Ivy House. They depict Amalia Ferraris in *Les Elfes* and Emma Livry in *Le Papillon*, and have been added to the collection of Taglioni lithographs in the sitting room in her sister's flat where she stays while in London.

(*continued in August*)

Season in Review

(*continued from page 7*)

itself an abrupt change of pace, it was a pleasure to see two fine male dancers disporting themselves like happy seals, instead of dutifully supporting ladies.

Up to this point, the characters in "Filling Station" were three-dimensional. But with the introduction of the motorist and his family, they became suddenly flat and two-dimensional. And the humor turned from geniality to petulence. The henpecked motorist, his witch of a wife, and their equally spidery child were portrayed by Stanley Zompakos, Shaun O'Brien, and Edith Brozak.

One was relieved of this "comic relief" by the entrance of Janet Reed and Michael Maule as the drunken couple. What a refreshing characterization they devised! Miss Reed, who is the company's only genuine soubrette, (and a redhead to boot!) projected intoxication in all its precarious bliss. As she was tossed into lifts and swung into arabesques, expressions of surprise and glee and confusion played like sunbeans across her face.

Mr. Maule had the good sense to play his role "straight". He concentrated on subtle touches of timing so that sometimes when

(*continued on page 58*)

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Season in Review

(continued from page 57)

he caught Miss Reed in lifts, his actions seemed like amazed afterthoughts.

The second half of the ballet degenerated into a naive cops and robbers routine. It was a tasteless touch in a ballet that holds within it the seeds of a fine genre piece. But let's not be too harsh. After all, it did give us a generous view of Jacques d'Amboise and Janet Reed.

Before its premiere, the odds were all in favor of Todd Bolender's "The Filly" (premiered on May 19). Ballet Society had commissioned a special score by John Colman and scenery and costumes by Peter Larkin. But "The Filly" turned out to be an also-ran.

The stylistic premise for the work was probably the oft-heard cliche that ballet dancers resemble racehorses. While this makes a pleasant analogy, it becomes extremely labored when dancers are called upon to imitate horses. One soon tires of seeing them paw the ground, shake their heads, peer out of stable doors, and wear horse blankets.

Mr. Bolender hinged his horse fantasy (subtitled "A Stableboy's Dream") onto a story about a stableboy who raised a filly and had a dream of her winning a big race. The story proceeded in orderly fashion with no sign of mounting dramatic tension, no element of surprise. Every few moments, the continuity was placidly interrupted to allow room for a bit of dancing display — a solo for Diana Adams as the sleek-legged mare — a pas de deux for Miss Adams and Nicholas Magallanes as the Stallion — a sweet little duet for Mr. Tobias and a fragile child named Ellen Gottesman as the Foal — an appealing solo for Maria Tallchief as the Filly. Holding the tenuous dramatic thread together was Roy Tobias as the gentle stableboy.

Peter Larkin's costumes and set were in a bright musical comedy vein. John Colman's score, with its craggy bursts of melodic line, was unsuited to the conventional structure of the ballet.

There is nothing more delightful, more pregnant with expectation, than having the curtains rise to reveal a whole company massed on stage, waiting to perform. This was the opening impression in Jerome Robbins' "Fanfare". Thirty-odd young people, clad simply in tights and short tutus and wearing saucy crown-like hair ornaments, stood smiling, their arms poised, their legs taut.

Through their mass there ran a riot of colors — yellows, bright blues, pink-oranges, black, red, and white. Leading their proceedings was an amusingly pompous old British-sounding Major Domo (Robert Fletcher) who recited the explanatory words of Benjamin Britten's "The Young People's Guide to the Orchestra".

The dancers, representing the orchestral instruments, broke into all sorts of variations. But while the orchestra maintained a unity

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of style, the choreographic style seemed derived from many sources. There were hints of "Symphony in C" and "Four Temperaments" interspersed with Mr. Robbins' own Mack-Sennett-type inventions.

"Fanfare" received an ovation at its premiere. And this is in a sense unfortunate. For it may impel Mr. Robbins to leave the work in its current state — where liveliness camouflages an occasional superficiality of design.

Mr. Robbins gave some of the company's male dancers (notably Edward Bigelow, Walter Georgov, Leon Guerard, Stanley Zompakos, Frank Hobi, Michael Maule, Todd Bolender, Robert Barnett, and William Inglis) a chance to demonstrate their individuality. The same was true for Yvonne Mounsey.

(There will be additional commentary on "Fanfare" in the August issue.)

Matteo
Carnegie Recital Hall
May 4, 1953

As a sort of graduation exercise, students who take the artists' course at the Ethnologic Dance Center must plan and perform a concert of their own. Latest debutant under this admirable system was Matteo.

Because he presented dances in ten different national styles, he could not dig deeply into any one of them. But at this point in his career this is not especially important. The fact that he approached each style with a nice respect for its special kinesthetic problems is all that can be asked.

Physically Matteo is well suited for the stage. His figure is slim, his features well defined, his bearing pleasant. And his taste in costumes is unusually fine for so young a performer.

But he has one drawback that can prove disastrous in a dancer. He is too careful. Watching him, we were reminded of the admonition of a famous teacher who, when she gave the class a new movement, would say, "Do it fully even it it means falling on your face." And that's how we felt about Matteo. We wished he would tear into his movement with his whole heart, even if it meant an occasional sacrifice of precision. As it was, everything he did, from a Zapadeado to a Scottish Sword Dance, from a Bavarian Schuhplattler to the wild Ukranian Kolomeyka, was too polite.

The only two dances in which he seemed to be having fun and allowing his dance instinct to take over were the Italian Saltarella and the American Tap Dance. And this is an interesting coincidence, for they probably represent his own national origin.

Matteo's solos were nicely arranged and were for the most part suitable stage material. The costume-changing interludes were occupied by a singer named Wesley Boyton, who was so busy placing his tones correctly that all of his songs sounded alike.

(*continued on page* 60)

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Books:

	Page
Ballet Book Shop	55
Dance Mart	55
Eileen O'Connor	58
Gladys Hight	55
Kamin Dance Bookshop	57
Sadler's Wells Programs	55
Senia Solomonoff	55
25 Years of American Dance	55
Tomaroff	56

Classified Ads 59

Dance Routines:

Roye Dodge	52
Hamilton	52
Manning - Tomaroff - Vestoff	63
Rozanas	52
Shipley & Maple	57
Jack Stanly	42
Trovarelli	52
Billy Trueheart	57
Eva Varady	52

Dance Wear:

Advance Theatrical	68
Art Teen	63
Barney's	58
Baum's	56
Ben & Sally	53
Capezio	2
Chatila	52
Chicago Theatrical	61
Costumer	53
Fine Bros.	57
Hinote Theatrical Shoe	63
Kling's Theatrical	62
La Mendola	64
La Ray	59
Loshin's	58
Reliance	58
Selva	48
Serbin	57

Fabrics:

	Page
Associated	62
Baum's	56
Dazian's	5
Fine Bros.	57
Kalmo	53
Maharam	48
Shea	64
Wolff-Fording	57

Gifts and Prizes:

H. W. Shaw	58

Miscellaneous

Back Issues	62
Korman Photography	56
Perry-Mansfield Films	42
Souvenir Programs	62
Subscription Coupon	60

Record Players:

California Arts	46
Marlos	57
Russell	34-35
Stepping Tones	56
Statler Records (Shaw)	58

School Listings: 50

Summer Camps:

Perry-Mansfield	49
Stage for Dancers	49

Teachers' Dance Organizations: (Conventions)

American Society of Teachers of Dancing	43
Chicago National Association	67
Dance Educators of America	54
Dance Masters of America	47
Dance Teachers of Boston	43
National Association of Dance and Affiliated Artists	46

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Season in Review

(*continued from page* 59)

Katherine Litz & Company
May 16, 1953
92nd Street, "Y"

Over the years, Katherine Litz has developed a highly original dance language — one that plays through her body with the fluidity of pure emotion. Because of its sensitivity, it is a language which can be distorted or submerged if carelessly used. Miss Litz used it carelessly in most of her five new works. She allowed it to become intermingled with literal pantomime, and at times she even allowed it to satirize itself.

Only in her opening dance called "The Story of Love From Fear to Flight" were form and content thoroughly integrated to create a work of great subtlety — all cool and softly rippling in its outer contour — all tense and watchful in its inner quality.

But in her second premiere, "Garden of Doubts," where she had to deal with the added dimensions of a group and a dramatic continuity, the result was static. In what was probably meant to be a fusion of dream and reality, Miss Litz outlined the difficult story of a waspish girl attempting unsuccessfully to break away from a relationship with another woman. Despite some startling theatrical devices like the sudden emergence of the girl in a red tutu and red toe shoes, the emotional content and its dance expression were miles apart.

In "Madame Bender's Dancing School" one imagined that Miss Litz would let loose the deft, pared down sense of satire and the flair for seemingly nonsequential movement that has made her one of our outstanding humorists. But she did not go nearly this far. Instead, she made a loose combination of five solos and duets supposedly representing performances at a small town dance recital. Since Miss Litz did not decide whether she was satirizing ways of dancing or kinds of people, the work emerged strangely devoid of viewpoint.

"The Super Duper Jet Girl", a duet for Miss Litz and Dick Fitzgerald, was a comment on a woefully inadequate male and an Amazonian female. Despite the space cadet trappings, the work lacked objectivity.

Miss Litz's fifth premiere called "Brief Song" was one of those delicately understated music studies (to Bach) that she does so well. But it hardly measured up to "The Story of Love From Fear to Flight."

Miss Litz's company, none of whom has been indoctrinated with her highly individual dance style, consisted of Diana Banks, Jack Moore, Remy Charlip, and Dick Fitzgerald. David Tudor was the helpful accompanist.

Tao Strong & Company
May 31, 1953
92nd Street "Y"

Tao Strong shows signs of becoming one of our finest young artists — one who can

shade long phrases of movement with the dynamic instinct of a true dancer. Her style is serene, controlled, at times even elegant. Her sense of composition is balanced and satisfying. But emotionally there is room for development.

As one watched Miss Strong in her finest solos like "Sarabande," "Chiaroscuro," "Ominous Horizon," and "Moment After Evil," one had the feeling that here is a dancer with great gusts of untried physical and emotional power. If she could find a way of releasing this into movement, her dancing would not only please the senses (which it now does) but stir the heart as well.

There were two premieres on this program — "Wild Lettuce," a sturdy exercise piece — and "Heartway", which Miss Strong shared with three other dancers. While Miss Strong established a solid choreographic structure in "Heartway," the work showed absolutely no sense of the dramatic — no sense of the impact that human beings make upon each other. The characters were labeled "The Beautiful Child," "The True Love," "The Wayward Beloved," And "The Wanderer," but they had the uniformity of ciphers.

Perhaps this inability to see people as people, with all their infinite variety, is one of the reasons why Miss Strong does not really reveal herself in her solos. But when she learns to do so, when her heart travels along the same path as her muscles and her intellect, she will achieve the stature that her best works now foretell.

Members of Miss Strong's conscientious but rather undistinguished company were Fumi Akimoto, Elzy Faulk, Elizabeth Sherbon, Eric Russell, and Philip Capy. Eugene Lester was principal accompanist, and Tom Glazer appeared as guest artist in a brief folk number called "Love for Three Birds."

Judith Martin and Company
92nd Street "Y"
April 18, 1953

Reviewed by Walter Sorell

Judith Martin is an original choreographer, but she often aims at too much and loses her way in the process of working out her con ceptions. Conversely, one of her greatest assets is her love of experimentation.

Her new group works were of such a nature. "Volcano", with an original score by Ivan Fiedel, and "Wonderment" (without music), are both works with moments of choreographic beauty and many possibilities. Undue length and the employment of a limited vocabulary are disturbing factors in the first. One is left with the feeling that more could have been done with it. However, most disturbing (at least to this reviewer) were the vocal effects produced by the dancers. Undoubtedly meant humorously in "Volcano", they were completely uncalled for in "Wonderment". I do not think that an occasional "ah" or "oh" uttered by the dancers can convey the feeling of wonderment if movement and choreo-

(*continued on page* 62)

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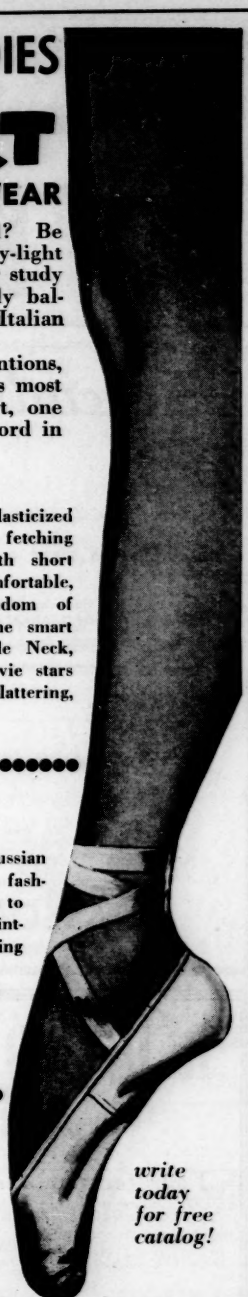

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Season in Review

(*continued from page* 61)

graphic idea don't. Here the vocal effect defeats its purpose and almost mars a piece which is otherwise well knit and has grace and enchantment.

On the same program were three older works of which "Ixtlan" is most charming and thoroughly enjoyable; "Etaoin Shrdlu", a well done piece of light satire. But her longer work, "The World is Round", (to words by Gertrude Stein and music by Alvin Bauman) can be accepted with reservations. The translation of literature into dance has many pitfalls, the most dangerous of which is obviousness, and Miss Martin did not avoid it. The piece has some good ideas which would warrant more work but, above all, it lacks the subtlety and sophistication which the use of Gertrude Stein's sense-nonsense would justify.

Miss Martin was supported by an able company: Roslyn Fiedel, Jo Anne Melsher, Marianne Preger, Jean Thompson, Charlotte Griswold, Ann Dunbar, Bobbie Ann Reed, Pat Ancona and Remy Charlip. Alvin Bauman was musical director. The concert was sponsored by Creative Dance Foundation.

Dilip Kumar Roy & Indira Devi
92nd Street "Y"
April 29, 1953

Reviewed by Norma Gangel Stahl

Sincere dedication and consummate artistry were the pervading qualities of this program of devotional songs and dances of India presented by Dilip Kumar Roy and Indira Devi, who were selected as cultural ambassadors to this country.

The dance portion of the program consisted of three works in celebration of the spiritual life of India, culminating in the ten-minute-long classic dance of Radha's surrender, which is the story of the soul's search for fulfillment. Radha, in Indian mythology, is a princess who lived during the time of the Lord Krishna. Though possessed of all worldly riches, she is unhappy. One day Radha hears a mysterious music whose sound fills her with joy. She recognizes it as the call of Krishna, and renouncing the world, pursues the difficult journey until she finds at last the world of love and ultimate surrender. At the conclusion, the dancer kneels at the feet of the divinity, expressing by look and gesture the mystic joy with which Radha yields up "Not only all I have—but more than that, all I am."

Indira Devi is a dancer of warmth and personal charm and is eminently suited to the performing of devotional dances, since her own life parallels in a sense that of the princess Radha. The dancer, also a woman of wealth and high caste, renounced her life of luxury to become a devotee of Yoga in the community of Sri Aurobindo, the mystic philosopher. Dilip Kumar Roy, her spiritual guide in these matters, is a famed poet-

singer of India who shared the program with the dancer and whose beautiful singing provided the accompaniment along with the Indian drums known as *tabla*.

Dance Associates
92nd Street "Y"
June 7, 1953

Reviewed by Norma Gangel Stahl

The spectacle of young dancers striving to gain experience and to perfect themselves is heartening, and one is inclined to regard their mistakes in the nature of explorations. Since Dance Associates' members certainly have youth on their side, one may attribute to that the fact that many of the dancers are still too uncertain technically to be able to give much positive quality to their roles. Notable exceptions were Joan Fitzmaurice and Marilyn Gennaro, who showed careful control, and Alec Rubin, who did some frenetically paced movements.

Choreographically, the major shortcomings seem due to a youthful desire to take large mouthfuls of things, without wanting the bother of chewing them into digestible pieces. This may account for the over-ambitiousness of such dances as Alec Rubin's "The Vagabonds" and "The Game", based on some bitter comments by Edna St. Vincent Millay on man's nature, and James Waring's "Lamento", which attempted the impossible task of being suggestive of a great many things in general and nothing in particular. "Pastorale", also by James Waring, contained some good clownish moments and well done costumes and set by Loretta Goldenberg, but, like a child's joke, it had too much length and too little point.

The most successfully sustained dance of the evening was Joan Fitzmaurice's "The Damask Drum", which she based on a Japanese Noh play. The simple tale was done with restraint, and the dramatic moments given good underscoring. Marilyn Gennaro danced with a sly quality the part of the Lady who gives an impossible task to the lover, James Waring, who tries to make sound from a silent drum.

"La Folia", by Debby Hoffman, was a neat little study in theme variation, nicely geared to the capabilities of the dancers Mary Crosby, Sally Fitzpatrick and the choreographer.

At present, Dance Associates falls considerably below professional standard and it seems far more apt to regard them as a group of youthful amateurs who show some promising aspects. What they clearly need is a firm guide who will counsel, among other things, some extensive cutting and weeding. One wonders how much advice was offered by the Advisory Committee of Merce Cunningham, Louis Horst, Lincoln Kirstein and Muriel Stuart, and of that, how much was taken.

The musical accompaniment by varied instruments and voice was unfortunately not credited on the program.

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Hollywood Commentary . . . .

by Ted Hook

Motion Pictures in Production

Looks like the old "flicker" business is beginning to overcome the production slump. The studios are once again announcing all sorts of "big" things!

Columbia—Betty Grable, who was to go on loan from Fox for this studio's "The Pleasure is All Mine", was put on suspension for bowing out at the last minute and it is very likely the entire script for the plush Technicolor musical will be rewritten to star **Rita Hayworth**, upon completion of her current "Miss Sadie Thompson". **Lee Scott** to choreograph.

Metro-Goldwyn-Mayer — Much interest here over **Joan Crawford's** "Two Faced Woman" number from her new picture "Torch Song" with choreography by **Charles Walters**. **Busby Berkeley** will stage the dances for "Rose Marie", slated to go before the Technicolor cameras this summer . . . The studio is so pleased with the terping of **Bobby Van**, **Bob Fosse**, **Debbie Reynolds** and **Barbara Ruick** in "Dobie Gillis", they've planned a series of "Dobie Gillis" with sequels to follow. **Alex Romero** choreographs.

R.K.O. — **Billy Daniel** and his assistant **Francis Grant** have begun rehearsals for dance sequences in the new Jane Russell film, "The French Line".

20th Century Fox — **Stephen Papich** has completed five dances for "The Story of Demetrius". Exotic **Julie Newmyer** is the featured dancer. His next assignment is "River of No Return" with a big number for **Marilyn Monroe** (to be shot in Canada). Then back for "King of the Khyber Rifles" with a mammoth waltz and a specialty by his assistant **Wiletta Smith**.

Paramount — In a last-minute switch, **Michael Kidd** withdrew from his Warner pact for the **Judy Garland** picture "A Star is Born" and transfers to Paramount for the **Danny Kaye** musical "Knock on Wood", to be done after Kidd's trek to London for "Guys and Dolls" . . . **Nick Castle's** numbers for the **Rosemary Clooney** film "Red Garters", are so successful that the studio has initiated a new policy of previewing the dances to service men for a poll of their reactions with the possibility of adding more dances. With lavish sets and costumes by Edith Head this film also boasts a real panoramic view of 60 dancers and **Joanne Gilbert!**

Warner Brothers — After a 3 month "shut-down", this studio begins immediately with the **Doris Day** musical "Lucky Me" with **Jack Donahue** as director and choreographer . . . **Judy Garland's** producer-husband, Sid Luft, has been negotiating with **Jack Cole** for "A Star is Born".

Universal-International — **Kenny Williams** to do the choreography for "The Glenn Miller Story" . . . After a series of outstanding screen tests, this studio has signed French ballerina **Ludmilla Tcherina** to a long-term contract. She has no assignment at this writing but will be checking scripts upon her return from Paris.

Dance Theatre

Lola Montes and her Spanish Ballet Co. appeared in concert at the Wilshire-Ebell Theatre, June 26th. Edwin Lester's Civic Light Opera production of "The Great Waltz" opened with rave notices for **Eugene Loring's** choreography. Particularly outstanding: **Virginia Gibson**, **Roy Fitsell** . . . **Katherine Flowers** returned to the Wilshire-Ebell last month for another in her series of concerts titled "Bamboula to Bop" with Armenian dancer **Karoun Tootikian** in the feature spot. "Coros y Danzas de Espana" due at the Shrine Auditorium this month . . . "Guys and Dolls" returns to the Biltmore following "Top Banana".

Television

Jolene Justin makes her television debut on the Red Skelton show the first week in July . . . The writing team of Lawrence & Lee ("Look Ma I'm Dancin' ") will do a summer series of musicals for the Railroad Hour. Rumor says **Matt Mattox** choreographs.

Nite Club Circuit

Hotel magnate, Jack Entratter of the Sands Hotel, Las Vegas, has decided to use chorus boys in addition to femme line-up and thus create more employment for Hollywood dancers. Other clubs will probably follow suit. **Bob Gilbert**, choreographer, flew in for the auditions . . . **David Rose** negotiating with Las Vegas' Flamingo Hotel about choreography to some of his orchestrations . . . **Bill Damian** of the Sands, Las Vegas, receiving ovations for his fine singer-dancer styling . . . **Katherine Dunham** and Co. play a return engagement at Ciro's, Hollywood in July.

Ted Bits

Ricardo Montalban is scouting a site for a Latin-American dance school . . . **Fred Kelly**, brother of **Gene**, will choreograph this summer's season of outdoor musicals under the aegis of Constance Bennett's "Washington Festival" company . . . **Donald Saddler** hopped in from New York just in time to fly out to Dallas where he'll dance the lead in "Brigadoon" for the Dallas State Fair . . . **Robert Alton** in town for Fox's "There's No Business Like Show Business" but found it postponed . . . **James Mitchell** is to return as a guest with the **Agnes de Mille** Dance Theatre . . .

bird's eye view of July Events

July 2; *Museum of Modern Art*: Dance Films

July 2 & 3; *Red Rocks, Colo.*: N.Y.C. Ballet

July 3 & 4; *Jacob's Pillow — Lee, Mass.*: Melisa Hayden & Michael Maule; Lester Horton Dance Theatre; La Meri

July 3, 10, 17, 24; *Sarasota, Fla.*: Sarasota Ballet

July 6 *to Aug.* 1; *Greek Theatre — Los Angeles, Cal.*: N.Y.C. Ballet

July 9; *Robinhood Dell — Philadelphia, Pa.*: Slavenska-Franklin Co.

July 10 & 11; *Jacob's Pillow*: Choreographers' Workshop Program

July 16, 17, 18; *Jacob's Pillow*: Glen Tetley & Co.: Donald McKayle & Co.; Iva Kitchell

July 21; *Lewisohn Stadium, N.Y.C.*: Jose Greco & Co.

July 23, 24, 25; *Jacob's Pillow*: Alicia Markova, Myra Kinch, La Meri & Di Falco

July 27; *Lewisohn Stadium*: Slavenska-Franklin Co.

July 28 *thru Aug.* 1; *Jacob's Pillow*: Jose Limon & Co.

Plus much dance activity at schools, conventions, summer theatres, music circuses and operetta festivals throughout the country.

Sadler's Wells Ballet at the Metropolitan Opera House

First week—Sept. 13, 15: "Le Lac des Cygnes"; Sept. 16, 17: "Sleeping Beauty"; Sept. 18: "The Shadow" (premiere), "Homage" (premiere); "Les Patineurs"; Sept. 19 mat. & eve.: "Le Lac des Cygnes"; Sept. 20 mat. & eve.: "Le Lac des Cygnes".

Second week—Sept. 22, 23: "Sleeping Beauty"; Sept. 24: "Checkmate", "Don Juan" (premiere), "Homage"; Sept. 25: "Don Juan", "Daphnis and Chloe" (premiere), "Les Patineurs"; Sept. 26 mat. and eve.: "Sleeping Beauty"; Sept. 27 mat.: "Sleeping Beauty"; Sept. 27 eve.: "Don Juan", "Daphnis and Chloe", "Les Patineurs".

Third week—Sept. 29: "Sylvia" (premiere); Sept. 30, Oct. 1: "Sylvia"; Oct. 2: "Giselle", "The Shadow"; Oct. 3 mat.: "Sylvia"; Oct. 3 eve.: "Giselle", "The Shadow"; Oct. 4 mat. and eve.: "Sylvia".

Fourth week—Oct. 6: "Le Lac des Cygnes"; Oct. 7: "Checkmate", "Don Juan", "Homage"; Oct. 8: "Sylvia"; Oct. 9: "Le Lac des Cygnes"; Oct. 10 mat.: "Le Lac des Cygnes"; Oct. 10 eve.: "Don Juan", "Daphnis and Chloe", "Les Patineurs"; Oct. 11 mat. and eve.: "Sleeping Beauty".

(*continued from page* 4)

"Les Sylphides", "Swan Lake", plus several divertissements and pas de deux.

●

Recitals and performances . . .

A June 7th concert was presented by **Ballet Russe Academy Dancers** in Cleveland, Ohio. The company of 100 was led by professionals **Ruth Pryor, Alice Marting** and **Marcel Pasqual** . . . In Norwalk, Conn., on May 29th, **Lucas Hoving** and **Lavina Nielson** were featured in a duet, "Perilous Flight", at the Silvermine Dance Program which also presented original student works. . . On May 23 & 24 the Henry St. Playhouse Dance Company, under the direction of **Alwin Nikolais,** gave a concert which included new solos by members of the group.

Eleanor King, choreographed and appeared in the college dance concert given at the outdoor theatre of the beautiful new Fine Arts Center at the Univ. of Arkansas on May 31st. . . At **Sarah Lawrence** College in Bronxville, N. Y., 3 performances of An Evening of Dance, Music and Theatre were presented on May 25, 26 & 27 . . . **Bard College Dance Group** had its dance concerts on June 10 & 11.

"Our Tomorrow", an original musical drama on the theme of "one world", was given at the Community Church of N. Y. on June 7th. It had a cast of 100 and was choreographed by **Elizabeth Polk** . . .The Flushing, N. Y. pupils of **Ruth Skaller** appeared in recital on June 6th . . .**Galina Deinitzin** presented her students in an original ballet called "Magic Ring" at P.S. 192 on June 7th . . . The fifth dance recital by pupils of **Alyce O'Sullivan** was held in Bristol, Conn. on May 26th . . . Instead of a recital **Thalia Mara** and **Arthur Mahoney,** directors of the School of Ballet Repertory, presented a lecture demonstration of academic classical ballet technique at the H. S. of Needle Trades on June 4th.

○

Schools and Teachers . . .

Steven Quirk, member of DMA, has been voted "man of the year" by the Wyandotte (Michigan) chamber of Commerce for his outstanding civic work in that city. Bravo!

In Houston, Texas, the 1st Annual Recital of the Students of **Mrs. Walter Schaap** was given on May 26th in the Cullen Auditorium of the Univ. of Houston. Mrs. Schaap is the former Cris Ross of the dance team of McDonald & Ross . . . **Nicholas Tsoukalas** of Detroit, Mich., who, with his wife teaches Greek, classical ballet, character and Spanish dancing, presented his pupils in a concert entitled "The Rainbow Fantasy" on May 10th . . .

Teacher **Seenie Rothier** of Buffalo, N. Y. was responsible for the dances of "The Marriage of Figaro" in the Buffalo Philharmonic Orchestra production under the direction of Joseph Rosenstock. She has also created the dances for a children's musical comedy, written by Buffalo's D. B. Simon . . . At Robin Hood Dell in Philadelphia, 2 dance programs are planned for the forenoon children's concerts (a free young people's event) — on July 8th, **Peggy Chalfin,** and on the 22nd the **Chilkovsky Ballet** group . . . Students of **Eileen O'Connor's** Academy of Ballet Perfection, have had their annual spring recital on June 21st at the 92nd St. "Y". Miss O'Connor offers an intensive summer course beginning July 6th.

From July 1 through August 7, **Erick Hawkins** offers an intensive course in modern dance . . . At Sullins College in Bristol, Va., the Fine Arts Summer Workshop, June 29 to August 8, includes complete courses in ballet, ethnic and modern dance for beginners and advanced pupils, **Besa Sklarsky** instructing . . . **Gladys Hight,** offers a July 6th through August 21st course in ballet and native dance at her new studio . . . Sorry for the typo that changed the 75th Annual Conference of the **American Society** to the 7th. It's definitely the 75th . . . In addition to the conventions previously listed in other issues, the **Professional Twirling Teachers** Society will hold their annual meeting and convention in Chicago on August 20 and 21.

●

From San Francisco . . .

The **Halprin-Lathrop** Guild brought us two distinguished evenings of highly contrasted and sensitive modern dance last month. The performances were impressive in numerous ways, but especially in the skilled interpretations of Welland Lathrop; the ingenuity of costuming; the excellent lighting of Arch Lauterer and Alan Hovhaness' original music for Halprin's two important works, "Daughter of the Voice" and "The Prophetess".

Devi Dja and her Dancers of Indonesia gave two performances here that were delightful. The company goes to Canada before starting a European tour.

Afraid we didn't make ourselves clear last month: in speaking of **Sergei Temoff** and his production of "Puss 'n Boots". The line should have read: "The repeat performances of the Sergei Temoff Dancers' production of "Puss 'N Boots", with choreography by Sergei Temoff, was held at the Palo Alto Community Theatre. An earlier presentation was given at the Marine's Memorial Theatre in San Francisco."

Sue Burnett

●

Chicago News

Chicago-made ballets are branching out into the big houses. **Marion Cole** presented her ballet group in the Opera House on June 7. "The Theme", dramatic ballet by **Charles Bockman** was presented in Orchestra Hall on June 7 by the Multiple-Sclerosis Foundation of America. Choreographer Bockman, an ex-dancer and sclerosis victim, received the organization's special citation for finest accomplishment of the year. Perhaps it was a feat for Mr. Bockman to surmount his handicap, but his ballet can stand on its own considerable merits without benefit of compassion.

David Tihmar will be directing the ten operettas for Music Theatre which does a season of musicals-in-the-round. Among the productions will be "Great Waltz," "Brigadoon", "On Your Toes", "Allegro", "Carousel", "Kiss Me Kate", "Carmen" and "Lady in the Dark". Ballet Russe soloist **Alan Howard** will be principal dancer in "Great Waltz".

"Pal Joey" is set for a long run here with **Harold Lang** getting rave notices and top billing. **Beverly Bozeman** is doing wonderfully in the Helen Gallagher part and **Elaine Dunn** does a hotcha tap dance in place of Helen Wood's acrobatics.

Ann Barzel

●

London Datelines

The English dance world participated actively in the June Coronation festivities. Most popular happening was the award of the C.B.E. decoration to **Marie Rambert** (Mrs. Ashley Dukes), in recognition of her pioneer work with the Ballet Rambert, an honour deserved and long overdue.

The Sadler's Wells Ballet presented on Coronation Night, immediately after the Queen's speech had been relayed in the Royal Opera House Covent Garden, a new ballet by **Frederick Ashton** called "Homage to the Queen" with specially composed music by Malcolm Arnold. In the ballet the four elements of Earth (Nerina), Water (Elvin), Fire (Grey) and Air (Fonteyn) came with their retinue to pay homage to the Queen. The ballet was, by nature, somewhat episodic but contained a very lovely composition for the element of Water, which made good use of ballerina Violetta Elvin's fluid arms, and a final magnificent pas de deux for Fonteyn and Somes. The act of homage at the end must remain a surprise for American audiences; in London on Coronation night it was thought a moving ending to a day of pageantry. Oliver Messel's colours were not too happy and his individual costumes not always pleasing in line, but he handled the apotheosis with much taste and flourish. The music suggested that Malcolm Arnold might one day write a first-rate narrative ballet; the themes and variations were in themselves very pleasing.

At Sadler's Wells Theatre **Alfred Rodrigues** staged his second ballet for the ballet company, "Blood Wedding", based on Lorca's play. The ballet was strong on dramatic atmosphere, but was confused by symbolic figures of the Moon and Death. Denis Apivor contributed a stormy score and Isabel Lambert a murky setting

with some rather too smart costumes. David Poole gave a first-rate performance as the Married Man, Elaine Fifield was excellent as the Bride and Pirmin Trecu sympathetic as the Bridegroom.

Margot Fonteyn received the honorary degree of D. Litt from the Princess Royal, Chancellor of Leeds University, in Leeds on May 14th. She said: "I become, I believe, the first Dancing Doctor of Letters." Her dancing, in the full length productions of "Swan Lake" and "Sleeping Beauty" has this spring reached even new heights. Not only has she entirely recovered from her illness and is able to give full measure to the actual dancing, but she seems to have tapped deeper wells of feeling than ever before.

Alicia Markova gave her farewell performance with the Sadler's Wells Ballet in "Giselle" on 25th June, after a very successful and rewarding season.

Ballet Theatre is due at Covent Garden from July 13th to August 8th. On August 10th the **Royal Danish Ballet** makes its first appearance in London, also at Covent Garden, and remains until August 22.

Festival Ballet will be at Festival Hall from July 9th through September 12th. On the opening programme will be **Michael Charnley's** "Alice in Wonderland", to a specially composed score by Joseph Horovitz in decor and costumes by Kenneth Rowell. **Ruth Page's** "Vilia", based on the "Merry Widow", makes its London bow on 20th July. There is a possibility that **Renee Jeanmaire** may appear in it in London as guest artist. **Moira Shearer** has signed with Festival Ballet for the London season, also as guest artist.

"Guys and Dolls" opened at the London Coliseum May 28th and had the best press of an American musical for some years. **Michael Kidd's** dances were particularly applauded. *Mary Clarke*

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Direct from Paris . . .

All the excitement about the **Bolshoi Ballet** coming to Paris has simmered down to a vague arrangement for Ulanova and several other soloists to appear in Paris at a remote future date. The blame for the fiasco of negotiations is laid to "personality differences".

Agnes de Mille's "Rodeo" and the brilliant success of **Alicia Markova** were highlights of the Palais de Chaillot season of The Ballet Theatre . . . "Aleko", which was to have been reconstructed by choreographer **Massine**, was very well done instead by **Dimitri Romanoff** when the former had to take off for South America. **Marc Chagall** left his Riviera retreat to supervise and even work on the revival of scenery and costumes . . . American Ambassador **Douglas Dillon**, who represented the U. S. in sponsoring the season, gave a brilliant reception after the May 12 opening.

On June 13 the body of **Vaslav Nijinsky** was buried at the Montmartre Cemetery. It was brought from London, where he died in 1950, and placed next to **Auguste Vestris** in the famed burying ground which has not been opened for 150 years. (Ed. Note: see p. 4 for further details). . . . **Jose Estrada** after two years of preparation, opens at the Marigny Theatre with ballets emphasizing comedy works. No orchestra, but four pianos under the direction of George Pazman . . . **Augustens** and **Jerome Andrews** gave a joint recital at the Salle d'Jena., Particularly beautiful are his "Japanese Drawings" and "Oedipus", and her "Images of Old Russia" and the Israeli dance "Simchasthora".

Most controversial ballet of the month was **Janine Charrat's** "Herakles", music by Thiriet sets and costumes by **Francois Gillot.** The dancing of **Vladimir Oukhtomsky** in the title role was one of its outstanding aspects . . . The premiere of "Antinous", new ballet choreographed by **Victor Gsovsky** for the Grand Ballet Marquis de Cuevas, received a very brilliant reception in Bourdeaux, and will be brought to Paris later . . . Also in the future is the opera "Caprice" by Richard Strauss, created in 1952 at the Munich Opera, and recently given in Genoa. It will be brought here with a new ballet included . . . **Anna Gardon**, Swiss dancer who has worked with Mary Wigman, Laban and Jooss, is scheduled for a Paris recital . . . The school of **Janine Solane**, which has 700 pupils, has been giving a series of well attended performances.

Saul Colin

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Report from Germany . . .

The Berlin ballet world is filled with nostalgic memories of last September's Festival when the N.Y.C. Ballet and Sadler's Wells appeared here. However, Berlin offers little worthy of the reminiscences.

To see the newest works of gifted Tatiana Gsovsky, one has to go to Milan where she staged the world premier of Orff's "Trionfi de Aphrodite" or to **Munich** where she was responsible for the May 6th premier of Werner Egk's newest work "The Chinese Nightingale". Also in Munich: Pia and Pino Mlakar, chief choreographers of the Staatsoper, presented "Ballade" to the music of Yugoslav composer Fran Lhotka, "Jeu de Cartes" and "Coppelia" starring Natasha Trofimova. At the Gaertnerplatz Theatre, May 8th, "The Lady and the Unicorn" was premiered. Jean Cocteau dedicated its libretto to choreographer Heinz Rosen.

Berlin: At the Stadtische Oper Werner Egk's "Abraxas", choreographed by Janine Charrat, is such a box-office hit that its 85th performance was again played to a full house. Three ballets choreographed by Gustav Blank, "Turandot", "Scheherazade", and "Firebird", and Jens Keith's "Pulcinella" have also been on recent programs, although none of them shows more than solid craftsmanship. Blank was also in charge of "Orpheus"—another of his so-so ballets. There are, however, a few promising and occasionally distinguished dancers in his ensembles: Suse Preisser, Lilo Herbeth, Jockel Stahl, Erwin Bredow and Rainer Koechermann . . . The West Berlin Senat has inaugurated a series called Stunde des Tanzes, and has performed twice at this writing. The first, which was devoted to Mary Wigman, featured "The Street" and "Maenadic Rhythm", and "The Prophetess". Gisela Deege, who appeared in the second program, is prima-ballerina of the Hamburg Staatsoper and will be principal soloist in the next Stadtische Oper. season . . . At the Berlin East-Sector the Deutsche Staatsoper scored a considerable success with Prokofiev's "Cinderella" in spite of a rather hackneyed production by Daisy Spies.

The Staatsoper, **Dresden**, reported two productions: "Die Gaunerstreiche der Courage" and "Le Roi Nu", prepared by Erwin Hansen and a triple bill of works by Mozart, Weber and Gluck, by Bernhard Wosien. In **Hamburg** Helga Swedlund produced Prokofiev's "Cinderella". Erika Klutz is now preparing Debussy's "Boite a Joujou", after her first commendable TV efforts . . . **Braunschweig** schedules "Hamlet" . . . **Hannover's** active ballet master, Otto Kruger, has added "The White Rose" and "The Three Cornered Hat". The Opernhaus Hannover also has a remarkable production of Hans Werner Henze's ballet-opera "Boulevard Solitude" in its repertoire . . . Yvonne Georgi has also choreographed it in **Dusseldorf**. Her latest creations are Hindemith's "The Four Temperaments", de Falla's "El Amor Brujo" and "Coppelia" . . . **Cologne**: Karl Bergeest and Alexander von Swaine danced in the opera "Prince Igor" . . . **Stuttgart** saw the premier of a sort of "existentialist ballet", "Notturno Montmartre", to the music of Hermann Reutter, choreographed by Robert Mayer . . . **Mannheim** announces "The Prodigal Son", "The White Rose", and "Petrouchka" as well as "La Valse" and "An American in Paris" *Horst Koegler*

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from Australia . . .

Australia's **Bodenweiser Modern Ballet** Co., founded and directed by Gertrude Bodenweiser, is presently touring under the sponsorship of the Arts Council of N.S.W., giving 80 concerts in 40 towns.

The company, the only important contemporary dance company in Australia, presents original choreography by members of the company, which includes **Moira Claux, Ellaine Vallance** and **Basil Patterson** (the company's only male soloist). The company is well rehearsed and sincere, but seems to lack depth and clarity of ideas—usually dancing with a placidity which rarely seems motivated by any inner dynamic force. *Beth Dean*

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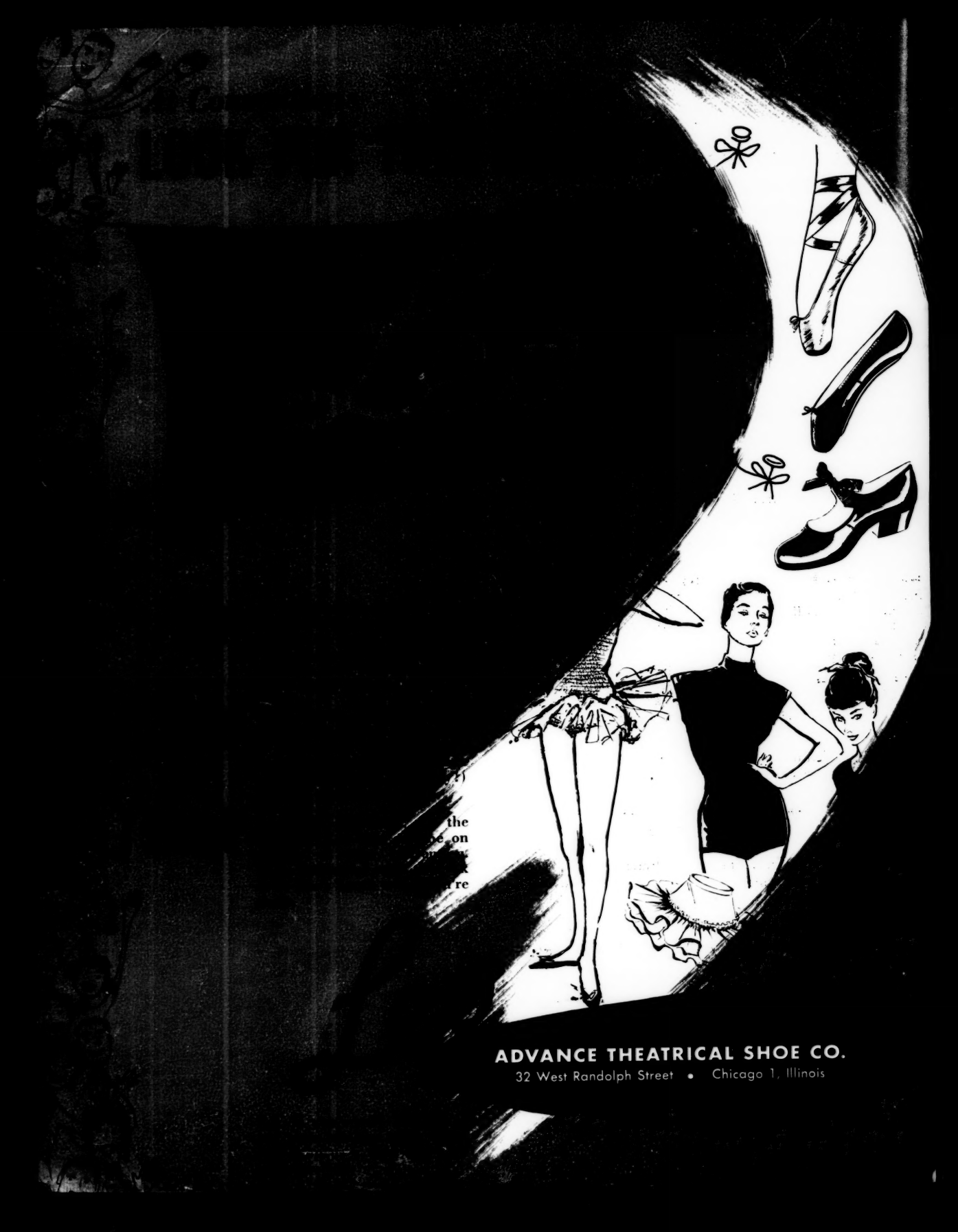
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